DOCUMENT RESUME

ED 407 320 SO 027 186

AUTHOR	Tollifson, Jerry, Ed.; Efland, Arthur
TITLE	Planning a Balanced Comprehensive Art Curriculum for the Elementary Schools of Ohio. Second Edition.
INSTITUTION	Ohio State Dept. of Education, Columbus. Div. of Curriculum, Instruction, and Professional Development.
PUB DATE	92
NOTE	315p.; For related curriculum guidelines document for middle/secondary schools, see ED 406 284.
AVAILABLE FROM	Division of Curriculum, Instruction, and Professional Development, Room 1005, Ohio Departments Building, 65 South Front Street, Columbus, OH 43266.
PUB TYPE	Books (010) -- Guides - Non-Classroom (055)
EDRS PRICE	MF01/PC13 Plus Postage.
DESCRIPTORS	Academic Standards; *Art Education; Elementary Education; *Elementary School Curriculum; Fine Arts; Humanities; State Curriculum Guides; *State Standards; *Visual Arts
IDENTIFIERS	*Ohio

ABSTRACT

This book is designed to help school districts plan comprehensive art curricula that are addressed to the concerns of society as well as to the needs of individual students. Specifically, it will help elementary classroom teachers, art teachers, supervisors, and administrators prepare their own local art curriculum guides and courses of study. The book is divided into the following sections: (1) "Purposes of the Guidelines"; (2) "The Need for a New Guide for Elementary Art Instruction"; (3) "Art Program Goals"; (4) "Art Program Objectives in Relation to Goals"; (5) "Selecting Content and Designing Art Lessons"; (6) "Preparing BCAC Units of Instruction"; (7) "Long-Range Planning"; and (8) "Evaluating Art Instruction." An appendix provides a list of resources for a balanced comprehensive art curriculum in the elementary schools. (EH)

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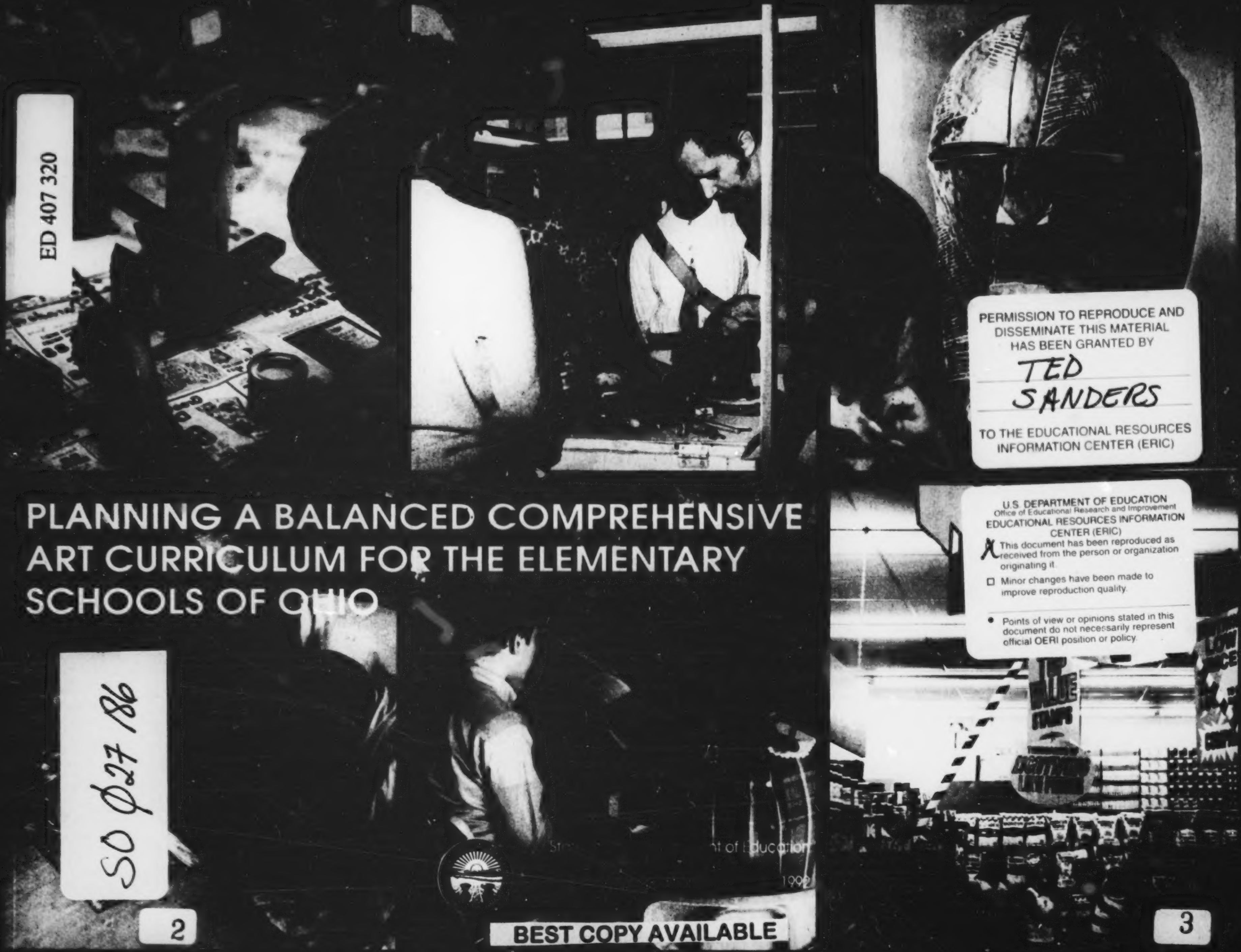

PLANNING A BALANCED COMPREHENSIVE ART CURRICULUM FOR THE ELEMENTARY SCHOOLS OF OHIO

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The photographs of student activities on the cover of this publication are organized to illustrate the six goals that make up a Balanced Comprehensive Art Curriclum for the schools of Ohio.

State of Ohio Department of Education

1992

Second Edition

PLANNING A BALANCED COMPREHENSIVE ART CURRICULUM FOR THE ELEMENTARY SCHOOLS OF OHIO

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FOREWORD

With the publication of this second edition of the State Department of Education's art education curriculum guidelines for the elementary schools, our conviction grows that the study of the visual arts is a basic component of the education of all Ohio elementary school students. Through the study of art, students develop not only their ability to create, but also their ability to understand, experience, and value works of art.

Works of art, whether they be paintings, sculpture, architecture, or popular art forms and images, are expressions of a society's culture. Young people need to receive systematic instruction in school in the processes for deriving meaning from the art objects of their own and other cultures. In this way, art education plays a vital role in multicultural and global education—an area of concern to the field of general education.

This publication is organized to help teachers and others in school districts plan comprehensive art curricula that are addressed to the concerns of society as well as to the needs of individual students. The Ohio Department of Education is pleased to publish this second edition. We are grateful to the author and to the others who helped develop it for their vision in producing a document that serves the needs of educators and young people in Ohio.

Ted Sanders

Ted Sanders
Superintendent of Public Instruction

Twenty-two years have passed since the publication of the first edition of this art curriculum guide, which was originally entitled *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio.*[1]

Nevertheless, the approach advocated here to planning art curriculum in the elementary schools is, most certainly, still as viable as ever. In 1970, this approach to curriculum development was considered revolutionary by most art educators. The original edition was the first state art education curriculum guide in the United States to demonstrate how the study of art history, art criticism, and art in society could be integrated with the more traditional area of art production in the teaching of art.

Following publication of the first edition, the Ohio Department of Education also published *Planning Art Education in the Middle/Secondary Schools of Ohio.*[2]

Many school districts in Ohio, other states, and other countries have used the elementary and middle/secondary guides to plan their own courses of study and curriculum guides. The original documents have also served as models to other state departments of education in the development of their state art curriculum guides. Twenty states now have their own versions of this innovative approach to art education curriculum development. Without doubt, the original elementary art guidelines should be considered a forerunner to an international curriculum reform movement that has become the major force in the field of contemporary art education.

We trust new generations of art curriculum planners will find this edition equally helpful and challenging in designing art curricula for their school districts. In addition to this purpose, we suggest that the publication be used in organizing art education advocacy efforts in schools and communities. Art teachers and supervisors have found the earlier edition useful in developing long-range plans to promote improvements in their art programs with boards of education, administrators, and the general public.

Jerry Tollifson

Jerry Tollifson
State Art Education Consultant

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Dedication

This publication is dedicated to the memory of the late Dr. Manuel Barkan of The Ohio State University. His professional scholarship and dedication to art education have continued to inspire and influence the development of this second edition.

Acknowlegements

Photographs of school situations which illustrate art activites in this publication were taken in the Columbus City Schools. Photographs of children's art work are from schools in Cincinnati, Cleveland, Columbus, and Elyria City School Districts. Studio models were Bret Stumpf and Brian Stumpf.

INTRODUCTION

Purposes of the Guidelines

This is a *planning* guide. Like the 1970 edition, it is designed to help elementary classroom teachers, art teachers, supervisors, and administrators prepare their own local art curriculum guides and courses of study. It stresses planning as a necessary process carried out at the local school district level where goals, objectives, content, activities, and units are selected and organized in terms of local needs.

In preparing this publication, the Ohio Department of Education suggests various possibilities for developing art programs rich in substantive content. It is hoped that individuals and curriculum planning teams will make use of this publication to carry out *Minimum Standards for Elementary and Secondary Schools (1983)*[3] These standards require each local school district to prepare its own updated course of study in art. While it is most certainly permissible to teach from the lessons and units presented in this publication, local planners should also see them as exemplary models, which they are invited to extend and modify in terms of local possibilities and needs.

This publication is also intended to be used in teacher education institutions, with art education and elementary education students who are preparing to teach in the elementary schools. For both of these groups, it presents a model for planning art programs by describing goals, objectives, and content, and by suggesting a broad range of children's activities for study in the visual arts. *While activities involving the making of art are accorded the central place in elementary school art instruction,* activities such as describing, analyzing, interpreting, and judging works of art are also featured and related to art production activities. Although the guide does not emphasize teaching methodologies or describe classroom practices in detail, it does encourage teachers to plan fresh strategies for motivating and stimulating children. It also offers broad criteria for evaluating success in teaching art.

Original inspiration and direction for the preparation of the 1970 edition were drawn from three sources. They were *Guidelines for Art Instruction Through Television for the Elementary Schools*[4] by Manuel Barkan and Laura H. Chapman published in 1967; *Guidelines for Curriculum Development for Aesthetic Education*[5] by Manuel Barkan, Laura H. Chapman, and Evan J. Kern, published in 1970; and "Curriculum Planning in Art Education," *OAEA Newsletter*[6] by Laura H. Chapman, published in 1970.

These publications, now classics, continue to serve as foundational sources for this, the 1992 edition. In addition, four other, more recent publications give direction for refinements in the curriculum theory and suggestions for classroom activities. They are *Approaches to Art in Education*[7] by Laura H. Chapman, published in 1978; The *Journal of Aesthetic Education*, "Special Issue: Discipline-Based Art Education,"[8] published in 1987; *Planning Art Education in the Middle/Secondary Schools of Ohio*[9] by Arthur Efland, published in 1977; and *Fine Arts and Physical Education*[10] by the Ohio Department of Education, published in 1983.

Ways to Use These Guidelines

A curriculum is a written statement outlining educational goals and the means of achieving them. It is not intended to give a detailed picture of classroom activities; rather it is designed to present a philosophy of art education, goals for instruction, and content to be included in the program. In principle, a curriculum is a document that can be examined by anyone who wants to know what is being taught and why.[11]

WHAT to teach and WHY are two questions faced by curriculum planners in all subject fields. The WHY question is treated first in Chapter Two, where goals for art instruction are identified as they are related to goals in general education. In planning local art curricula, one begins by interpreting the place of art education in a particular school setting to teachers, students, their parents, board of education members, and administrators. The goals stated are very general statements and should be interpreted in light of local needs, interests, and philosophies. In Chapter Three, the WHY question is extended in terms of more specific objectives for art instruction. Objectives are shown in relationship to the goals.

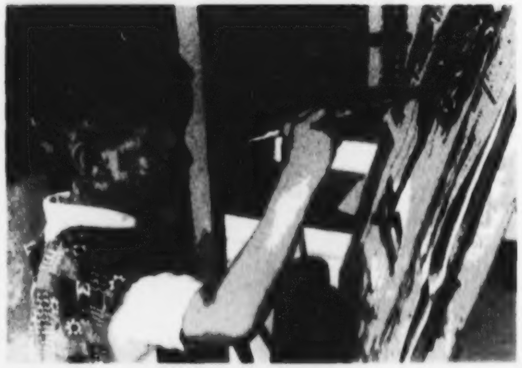
The WHAT question is treated in Chapter Four. It deals with content. Content for art instruction is described in terms of seven major features or categories for classifying content. The chapter also illustrates ways the content features can provide points of focus in planning lessons for different grade levels. These chapters will be of particular interest to those who are developing school district courses of study. Chapters Five and Six provide assistance for developing plans for broad units of instruction. Chapter Seven suggests ways to evaluate program effectiveness. While some aspects of these latter three chapters will be useful in course of study planning, they will be especially valuable in designing more detailed curriculum guides.

Changes in This Edition

As fine a document as the 1970 edition was, it has been improved in this edition. Several changes have resulted in an effort to be consistent with the Department's more recently published middle/secondary art guide. For example, notions of "breadth" and "depth," formerly presented as lesson planning alternatives, have been eliminated. The term "interpret ideas" is changed to "transform ideas," as a program objective. Also, in agreement with the middle/secondary guide, "theme" and "function," as features of content, have been added to the new edition.

Other terminology changes have been made in order to be consistent with the Department's recent document, *Fine Arts and Physical Education.*[12] Terminology used in it to define the characteristics of courses of study, such as program goals, program objectives, and subject objectives, are used throughout this edition. Additional language modifications have resulted from an effort to refine, simplify, and clarify the presentation of curriculum planning concepts.

Aesthetics has been added as an area of children's study. It has been included in the goals for "personal development response" and "artistic heritage response." This has been done in considered response to recent developments in Discipline-Based Art Education (DBAE), a national art curriculum reform movement with which we are in essential agreement. A final change to be noted is in the title of this document—*Planning a Balanced Comprehensive Art Curriculum for the Elementary Schools of Ohio*. This title reflects more precisely the kind of art curriculum advocated for all young people in Ohio.



CHAPTER ONE
THE NEED FOR A NEW GUIDE FOR ELEMENTARY ART INSTRUCTION

The first edition of this art guide, entitled *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio,*[13] was published by the Ohio Department of Education in 1970. This, the second edition, is published because of a continuing recognition that school districts need direction and exemplary models for planning their elementary school art curricula. This publication, like the earlier edition, reflects significant developments that have been affecting the direction of art education in the United States during the last quarter century. Six major changes in the field have stimulated the writing of this publication. They are as follows:

1. **The subject matter of the field of art itself has become an increasingly important source for the goals of art education.**

   Prior to 1960, the purposes of art education were anchored largely in concepts of child development at the expense of the subject matter of art. Art education was then "child-centered" rather than "subject-centered." A statement of beliefs issued by the National Art Education Association (NAEA) in 1949 very clearly stated that art education was regarded at that time more as a "developmental activity than as a body of subject matter."[14]

   Nineteen years later, in its 1968 position statement, the NAEA reflected a significant change in its official point of view. "Art in the school is both a body of knowledge and a series of activities which the teacher organizes to provide experiences related to specific goals."[15] In 1964, Barkan took note of the shift in viewpoints when he wrote the following:

   The primary purpose for the study of art by elementary school children rests on the humane and aesthetic values to be derived...Developmental characteristics in themselves are not the end goals of art education, nor are they the end goals in any other field. Rather, developmental needs, capacities, and achievements are among the instruments used by the teacher...[16]

   More recently, Smith has written that...

   After all, to encourage young students to express themselves for the purposes of fostering their general creative and mental dispositions is not necessarily to teach art or anything significant about it. But to think about art as a school subject with distinctive goals, content, and methods implies beliefs about the nature of art, the various functions it performs, the ways it should be experienced and judged, and so forth.[17]

   Writers, like Taba, in the field of curriculum development note that most subject fields at some time tended to design curricula either as "child-centered," "society-centered," or "subject-centered."[18] Planners choose one center at the expense of others, often losing something in the process. More recent curriculum-planning efforts tend to use all three centers as a basis for planning. In recognizing virtue in planning an art curriculum that gives attention to both self-development and subject matter concerns, Tollifson maintains that students' "search for meaning in works of art can be turned to a search for personal meaning."[19]

   Such curriculum tendencies rightly present the subject in an intellectually honest way while at the same time helping students perceive meaning and relevance in the content for themselves and for society. Thus, the goal statements in this publication reflect consideration of all three curriculum centers as essential in art education.

2. **The conception of art activities has been broadened to include art criticism, art history, and aesthetics as well as studio production.**

Not long ago, art activities for children were thought of as limited to the making of art. More and more teachers now realize that talking and writing knowingly and perceptively about works of art are equally creative tasks they can set for children.

The original impetus for this change has come largely from studies by Eisner,[20] Smith,[21] and Feldman.[22] Each has argued persuasively for teachers to organize activities in art criticism and art history which will help children develop their verbal abilities for sensitively describing, interpreting, and evaluating works of art.

More recently, the study of aesthetics has been added as a fourth component in a curriculum known as Discipline-Based Art Education (DBAE). Gaining in international recognition as the curriculum of the future, DBAE is actively promoted by the Getty Center for Education in the Arts.

> *The center believes that if art education is to be accepted as essential to every child's education, programs will need to be developed that teach content from four disciplines that constitute art: art history, art production, art criticism, and aesthetics. Such discipline-based art education programs should offer instruction in the four disciplines because each one imparts knowledge and develops skills that help children understand art better, draw inferences about art's historical and cultural contexts, and analyze and interpret the meaning of art works.*[23]

The NAEA has reflected this broadened conception of art curriculum in its recent statement of "NAEA Goals for a Quality Art Education."[24] As one of its three major goals for achievement in the 1990s, the NAEA Board adopted the following:

> *All elementary and secondary schools shall require students to complete a sequential program of art instruction that is balanced to include the study of aesthetics, art criticism, art history, and art production.*

Thus, this curriculum guide describes student activities in each of these areas.

3. **Many current social concerns call for new content.**

The social problems of the 1970s persist in the 1990s—poverty, crime, racism, alienation of the young, pollution of the environment, and substance and alcohol abuse. In response, art educators in increasing numbers have begun to urge that the content of art instruction focus on problems involving environmental design, the mass media, and the popular arts.[25] These are areas of living that involve keen perception and judgment on the part of youth. The understanding that visual forms have the power to shape the environment and influence the behavior of people has served to alert many art educators to the need for content that is socially relevant. Thus, this publication includes content focused on art in society.

4. **New developments in the visual arts are providing new content for teaching art.**

During the last four decades, we have witnessed a profusion of new styles from Abstract-Expressionism to Pop-Art, Funk Art, Minimal Art, Conceptual Art, Neo-Expressionism, Post-Modernism, and many others. Art critics and discerning laymen have begun to find that it is no longer possible to classify and interpret the products of many contemporary artists in terms of the standards and criteria used in the past.[26] Once it was possible to distinguish sculpture from painting, but now, for example, one can find sculptors who paint their forms and painters who use three-dimensional objects in their works. The traditional boundaries separating one medium from another are no longer applicable.

Also, traditional art standards have been stretched to the breaking point by artists who pattern their work after such art forms as comic strips and billboards. In addition, artists, such as Judd, have created works of art by giving instructions over the telephone. By doing so, they have challenged the longstanding belief that each artist should create works by her/his own hand. Architects now working in the style known as "post modernism" have broken with the "tradition of the new." They reach back to past historical periods for architectural features to "appropriate" in their own structures.

The magnitude of these changes raises many questions for art critics and the public, as they attempt to interpret the meaning of new forms and judge their values. As a consequence of these developments, there is a need to introduce new content through which today's students might come to understand the art of their own time. Thus, this publication attempts to foster understanding of contemporary art forms and styles.

5. **The quest for "excellence" in education has called for new directions in art education.**

In recent years, many of this country's political and business leaders have grown fearful that the United States may be falling behind in its ability to compete economically with other advanced industrial nations. This has lead to numerous statements of concern for the ability of our educational system to prepare citizens to take part effectively in international economic competition. These concerns have been voiced by means of a plethora of panel and commission reports and individual studies all critical of the nation's schools. As a group, these reports, with varied recommendations, have come to be referred to as "the excellence reports."

Thus, the quest for excellence in education has become a national priority calling for fundamental educational reform. The excellence reports are significant for art education because they all recommend curricula that includes the arts. In several, art is understood as a basic subject of the curriculum. One report that places the study of the arts at the center of the curriculum is that by Ernest Boyer, a former commissioner of education. He states that...

The arts are an essential part of the human experience. They are not a frill. We recommend that all students study the arts to discover how human beings use nonverbal symbols and communicate not only with words but through music, dance, and the visual arts.[27]

At the request of the NAEA, Smith[28] has endeavored to go beyond the generalizations of the excellence reports to clarify and deepen our understanding of the nature of excellence as it pertains specifically to excellence in an art curriculum. For Smith,

The general goal of art education may be stated as the development of a disposition to appreciate the excellence of art, where the excellence of art implies two things: the capacity of works of art at their best to intensify and enlarge the scope of human awareness and experience and the peculiar qualities of artworks whence such a capacity derives.

The excellence art curriculum that Smith advocates is one that helps students appreciate, value, and understand the qualities and expressive meanings to be found in excellent works of art. They are the exemplars, "the pinnacles of artistic achievement" representing the best from all historical periods, cultures, and civilizations. By students coming into contact with these exemplars they are provided access to their artistic heritage. Students are thus empowered by the "aesthetic, cognitive, and moral values" embodied in superior works of art to become excellent human beings.

6. **Cognitive processes are increasingly recognized as fundamental in art experience.**

   A dimension of excellence, eluded to by Smith in the NAEA publication and focused on directly by others, is that of cognitive development through art experience. Perkins[29] and Gardner,[30] through research in "Project Zero" at Harvard University, have alerted the field that art should be considered a form of thinking; a type of visual problem solving. They also consider art as a form of language; a unique form of knowing the world that is different from, but on a par with, science and mathematics.

   Harste[31] and his colleagues at the University of Indiana have developed a theoretical structure for primary elementary grades that places the visual arts in a central position in instruction. It is one of five fundamental "modes of communication" along with reading, writing, music, and drama/movement.

   Thus, this, the 1992 edition of the Ohio Department of Education's art education guideline for elementary schools, is an art curriculum of excellence. Meeting the criteria of excellence called for in the NAEA document, it directs and encourages schools to identify and use art works to enchance student develoment. Also, the goals, objectives, and activities are grounded in the belief that children's cognitive powers of perception, reasoning, and feeling are energized and integrated during their experience with art.

In summary, then, there is a need for art curricula which more truly reflect today's greater awareness and concern for art as a substantive field of study. Second, guidelines are needed by schools to help them plan ways to include art criticism, art history, and aesthetics as content along with art production. Third, persistent social concerns, especially those which have to do with the quality of the environment, have brought to the fore a greater demand for content to help young people understand art in society. Fourth, there is need for new art curriculum content which reflects new art styles, forms, and media characteristic of our times. Fifth, the calls for excellence in education must be heard and met by art education. Finally, guidelines are needed to help schools capitalize on the cognitive values of the art experience for children. The curriculum described on the following pages accepts this challenge. It is an excellence art curriculum.

The name we have chosen to give this kind of art curriculum for the schools of Ohio is **Balanced Comprehensive Art Curriculum (BCAC). BCAC** is comprehensive because it includes four major areas for student learning—art production, art criticism and aesthetics, art history, and art in society. **BCAC** is balanced because, in a kindergarten through twelfth-grade curriculum, balanced attention is given to all four areas in terms of staffing, facilities, instructional time, resources, and support from school administrators and boards of education.

BCAC is the excellence art curriculum of the future. The elementary schools of Ohio are invited to use this guideline to assure that young people living in the state will have developed both their ability to express themselves creatively through the visual arts and their ability to respond intelligently and sensitively to the works of art they encounter throughout their lives.

CHAPTER TWO
ART PROGRAM GOALS

One of the first tasks of school district art curriculum or course of study planners is that of identifying the goals of the art program that apply to student learning at all grade levels. These are referred to as art program goals. Goals answer the question, "Why teach art?" This is a most important, but often times, perplexing task since art program goals need to be stated in a way that allows them to do three jobs simultaneously. First, they should show that they are consistent with the aims of general education. Second, they should reflect the theoretical and philosophical structure of the field of art education itself. And finally, they should provide direction into the practical realities of teaching.

The central aims of general education on which the goals of **BCAC** may be based are as follows:

I. To foster the personal development of each individual

II. To transmit the cultural heritage

III. To improve society.[32]

These, the core beliefs about the purposes of education, are fundamental to all subject areas taught in the schools, including art education. Art education exists in the schools to contribute to the attainment of these three aims of general education. When art teachers help students develop their capacities for creative, sensitive, and intelligent participation in the visual arts, they are achieving the aim of **personal development**. The aim of transmitting the cultural heritage is attained when students study the **artistic heritage** that provides them with a visual record of humans' efforts to make sense out of their existence. When art teachers engage young people in the study of **art in society**, they serve to improve society.

When art curriculum planners link the goals of art education to the aims of general education in this way, they create a powerful rationale for art in the schools. Art is thereby shown to have relevance for all people—for our students, for artists and other professional scholars of art, and for those who might be called the consumers and users of art in society.

Art program goals should also reflect the theories and philosophies that explain the nature of art. While scholars disagree with so-called "proper" definitions of art, they are in general agreement that art is experienced through two means or modes—**expression** through art and **response** to art.[33] Expression refers to the process of conveying ideas and feelings through works of art. This process involves the discovery of ideas, the transformation or development of those ideas by artistic means, and their rendition in an artistic medium. Response refers to the process of viewing and verbally reacting to a completed work of art. It involves the description of aesthetic qualities, the analysis of visual relationships, the interpretation of meanings, and the judgment of the significance of works of art.

When art program goals are related to the two modes for experiencing art (expression and response), teachers can see how goals give direction to their teaching. When goals are derived from the three aims of general education (fostering personal development, transmitting the cultural heritage, and improving society), teachers can see other connections to the practice of teaching art.

To foster personal development, teachers can establish that two of their program goals are to enable students to

1. express personal ideas and feelings by visual means
2. perceive and respond to works of art

To transmit the cultural heritage, teachers can establish that two program goals are to enable students to

1. understand how artists express ideas and feelings in works of art
2. understand how art historians, aestheticians, and art critics respond to works of art

To improve society, teachers can stipulate that another pair of program goals for art education is to enable students to

1. become aware of the ways societies express values and beliefs through visual forms
2. become aware of the ways societies respond to visual images

School district art education planners are invited to examine these program goal statements and use them as given in their own courses of study and curriculum guidelines or modify and refine them in terms of district needs. On the following pages, the three major aims of education and their related program goals for art education are restated along with more detailed explanations and rationales for why we teach art.

I. Education Should Foster the Personal Development of Each Individual

Children should derive enjoyment and the satisfaction of personal needs from art activities. They do so to the extent that they are assisted in giving visual form to their ideas and inner feelings through personal encounters with the sensuous, formal, and expressive qualities involved in the making of works of art. Hence:

IA. Art education should enable students to express personal ideas and feelings by visual means.

Children also develop personally when they acquire and use their powers of perception to become more attentive to visual qualities and meanings in works of art. This sensitivity is fostered by opportunities to look at and enjoy works of art and by personal efforts to describe, analyze, interpret, and judge them. Hence:

IB. Art education should enable students to perceive and respond to works of art.

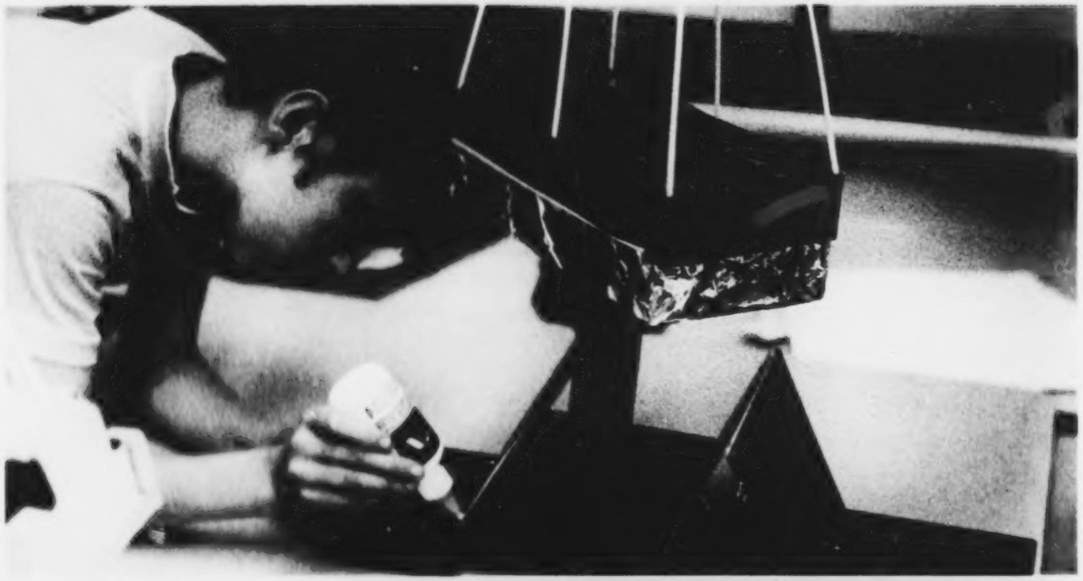
II. Education Should Help Transmit the Cultural Heritage

The work of artists, craftsmen, architects, and artisans, both in the past and present, comprise a significant portion of our cultural heritage. Some works of art baffle and amuse while others provide forms and symbols rich in meaning. The various ideas and feelings they express often reflect different personal and social concerns that have served to motivate the work of artists. Hence, the artistic heritage is a record of humans' efforts to make sense out of their existence. Art education helps transmit the artistic heritage when it helps children understand the works produced by artists and craftsmen. Hence:

IIA. Art education should enable students to understand how artists express ideas and feelings in works of art.

A significant portion of the artistic heritage is represented by the work of scholars who have deepened our understanding of the arts through their inquiries. Art critics, historians, and aestheticians perceive and describe works of art, provide us with various interpretations of such works, and judge their significance. Art education helps transmit the heritage when it helps children understand the various ways that historians, aestheticians, and critics study the visual arts. Hence:

IIB. Art education should enable students to understand how art historians, aestheticians, and art critics respond to works of art.



III. Education Should Help Improve Society

Every society expresses its values through the visual forms it creates. The look of a city, a church, or a public monument reflect what a people take to be important. In our own society, the forms of commerce and industry often take precedence over others, with artistic values often losing out to monetary values. Because the quality of life in a democratic society is a consequence of many individual choices and actions, art education can improve society by preparing children for their roles as responsible citizens who need to take informed action in the face of artistic problems. Hence:

IIIA. Art education should enable students to become aware of the ways societies express values and beliefs through visual forms.

Every cultural group responds to the visual forms it has created. Such forms have power to shape people's feelings and actions, often in ways of which they are scarcely conscious. We see this in the totemic art of primitive cultures, in the great cathedrals that inspire worship, and in the advertising that exhorts people to consume products. Because visual forms have this power, some societies utilize them to bring order and stability to their collective existence. Others try to control the forms of expression allowed the artist. Art education can improve society by helping children learn about the power that visual forms have as instruments for shaping social behavior. Hence:

IIIB. Art education should enable students to become aware of the ways societies respond to visual images.

THE AIMS AND GOALS OF BCAC

Aims of Education	Art Program Goals
I. To foster the personal development of each individual	*IA. Art education should enable students to express personal ideas and feelings by visual means.*
	IB. Art education should enable students to perceive and respond to works of art.
II. To transmit the cultural heritage	*IIA. Art education should enable students to understand how artists express ideas and feelings in works of art.*
	IIB. Art education should enable students to understand how art historians, aestheticians, and art critics respond to works of art.
III. To improve society	*IIIA. Art education should enable students to become aware of the ways societies express values and beliefs through visual forms.*
	IIIB. Art education should enable students to become aware of the ways societies respond to visual images.

The previous chapter developed a rationale for BCAC based on three major aims or purposes for education. Six program goals for BCAC that serve these purposes were also identified. These aims and goals are summarized in the adjacent chart. The present chapter is designed to help curriculum planners by identifying program objectives that may be derived from the program goals. Like the goals, objectives are addressed to the question of why art is taught in the schools of Ohio. Program objectives are more specific learnings that students at all grade levels need to achieve in order to attain the program goals. On the following pages, three program objectives are deduced from each goal. The objectives summarize available research information about the nature of expression in art and the nature of critical response to art.

CHAPTER THREE

PROGRAM OBJECTIVES IN RELATION TO PROGRAM GOALS

Art Program Goals

A. Program Objectives for Expressing Personal Ideas and Feelings by Visual Means

Children acquire powers of personal expression through art production or studio activities which involve them in the making of art objects. Art production processes involve three aspects. They are

1. Discovering Ideas for Art in Personal Experience
2. Transforming Ideas to Create Art
3. Working with Media to Make Art

In the elementary grades, art production experiences are the core of the art program because it is through a personal encounter with artistic processes that a child might establish a base of experience for understanding and appreciating the struggle required to create works of art. Hence, learning the discipline of art production serves to help students value their own creative accomplishments and those of others.

Second grade children find ideas by carefully examining natural objects.

1. Discovering Ideas for Art in Personal Experience

Children's participation in art production processes at some point involves the struggle to find ideas. Often children will say that they don't know what to draw, paint, or make. The temptation to copy ready-made ideas is strong. Children can be motivated to search for personal ideas if the teacher helps them recognize that their own perceptions of persons, objects, and events in the natural and constructed environments can serve as a source. Children may be helped by knowing that many adult artists rely upon their own experiences for inspiration. Other ways to help children discover ideas include activities in which they use their imaginations and feelings to visualize the past, rearrange the way things look in the present, or speculate about the look of things in the future.

2. Transforming Ideas to Create Art

Once an idea is found, there is still the problem of developing or presenting it in a unique manner. Most ideas have been used many times in the past. Helping children in studio instruction involves helping them transform or interpret ideas visually by employing different combinations of line, color, shape, and texture; by exaggerating or omitting various details; and by adding embellishents. Ideas can be transformed also by rearranging the parts of a composition. These processes enable children to produce several versions of an idea and provide an opportunity to study how such transformations help result in very different interpretations. In addition, children need help in discovering that studio work can involve planned as well as improvised ways of working as means for transforming ideas.

Watercolor is explored by a sixth-grade boy who wants to discover its unique qualities.

3. Working with Media to Make Art

Participation in art production processes involves using various media to produce the visual qualities which can express and communicate particular ideas and feelings. Children often have good ideas for subjects and may have some ideas for unique interpretations, but they may not be aware of the various qualities of media. They have the problem of controlling the materials so they produce the intended effects. Transparent watercolor, for example, can produce a range of visual qualities such as fuzziness, crispness, brightness, dullness, depending on the ways the paint is mixed and applied. Each combination of these qualities results in the communication of a very different feeling. Each medium has a range of such qualities as well as particular limits. Helping children in studio instruction involves both the exploration of media to discover possibilities and limitations, plus the development of skills to control the material.

B. Program Objectives for Perceiving and Responding to Works of Art

Children can deepen their responses to art forms when they

1. Perceive, Describe, and Analyze Works of Art
2. Interpret Works of Art
3. Judge and Explain the Significance and Nature of Art

Although personal expression through art production experiences should serve as the core of the art program, it is important to plan experiences which enable children to perceive and respond with discernment to works of art by artists. The goal of personal response can be related to that of expression through activities which allow children to respond to their own works and those produced by their classmates. Talking and writing sensitively and informatively about works of art enable children to share with one another the discoveries of meaning and value they find in them.

Learning the disciplines of art criticism, art history, and aesthetics helps students understand the concepts used in talking and writing about art products and the process for creating them. They will more likely, then, make better decisions about art and be able to decide between competing descriptions, interpretations, and judgments of works of art. Then, they will be more willing to offer answers to the perennial question, "What is Art?"

Right: Second-graders describe the different kinds of shape qualities they have used to create their pictures of trees.

Opposite page: Speculating on criteria appropriate for judging different paintings by mature artists is a challenging activity for upper grade children.

1. *Perceiving, Describing, and Analyzing Works of Art*

There is some evidence that there is a relationship between one's use of language and the visual qualities one attends to in the environment. Eskimos have more words for snow than do people in temperate climates and form subtle distinctions among the types of snow. Hopi Indians, who use the same color name for blue, turquoise, and green, tend to see these colors as being the same. Many art teachers believe that children ought to be given opportunities to describe visual components of works of art and to analyze the relationships among the components. As a result, students will attend to more kinds of visual qualities in art works. In so doing, children are beginning the process of identifying and discriminating among visual qualities in art objects. The components which teachers help children attend to are those which are the subject matter of a work of art, its design, and those which result from work in a particular medium.

2. *Interpreting Works of Art*

Children should be encouraged to discuss and write about their feelings regarding works of art and to account for these in terms of qualities they find in the work. Different children will find different qualities and interpret them in different ways. Differences in interpretations should be encouraged since works of art can attract and sustain varieties of interpretation. Thus, helping children enhance the richness of their encounters with art involves helping them develop the ability to entertain various interpretations of a work of art. Children's interpretations can be encouraged by asking them to explain what the art work means to them. They can also be invited to speculate on the art work's "messages" and on the artist's intentions. In formulating interpretations, children can invent metaphors and analogies and use other types of qualitative language such as that communicated by adjectives and verbs.

3. *Judging and Explaining the Significance and Nature of Art*

In addition to describing, analyzing, and interpreting works of art, children should be encouraged to evaluate works of art. Judging goes beyond the effort to find meaning. One also tries to decide whether a particular object has succeeded artistically. Helping children make judgments involves helping them examine the criteria or reasons they use in arriving at a particular decision. Thus, some children might say that a certain picture is better because it is "real" in appearance, while others say it is good because of its organized design. Another might say that a certain painting is better because its subject is filled with pleasant things, and that another picture is bad because the subject matter is sad or depressing. Still another might suggest that the sad one is better because the artist reminded us of a serious social problem. These and other criteria are used to reach a judgment, and it is important for children to learn that in judging art, there are varieties of reasons for deciding that a painting is good or bad. By reflecting on their reasons for judging works of art, students become more clear about their own values. This can lead them to a broadened understanding of the nature of art and how it can be experienced. It is important that children remain open to new and unusual works of art, expanding their capacity for aesthetic experience. Thus, students must learn to defer making judgments.

A. Program Objectives for Understanding How Artists Express Ideas and Feelings in Works of Art.

Children acquire understanding of the ways artists achieve expression by studying the art production processes they use in creating works of art. Thus they study

1. How Artists Discover Ideas for Art
2. How Artists Transform Ideas to Create Art
3. How Artists Work with Media to Make Art

It is highly desirable that children learn the varied ways artists perform these processes and study the effects they have on the characteristics of artists' work. Student activities, therefore, involve them in examining completed works, observing artists at work, interviewing them, and reading about them. The writings of art historians, critics, and aestheticians are valuable resources for helping students understand these artistic processes. Through their studies of artists, children draw parallels between their work in the classroom and that of artists. To the degree that this happens, they are more likely to perceive their work as having relevance.

Above: A visit to a potter's studio helps children observe the way an artist improvises as he works.

Opposite page, left: Children select photographs of sculpture and compare the different ways artists interpret the human form.

Far right: Boys point out the different effects artists have achieved with oil paint.

1. How Artists Discover Ideas for Art

Children can study different sources that artists draw upon for ideas and inspiration, ranging from objects in the natural and constructed environments, social events such as holidays; activities such as work, play, and travel; and social issues. Some artists like Utrillo and de Chirico draw upon memories from their past. Others are guided by their present concerns, or are involved in speculations about the future. Some artists make use of myths, legends, or themes such as honor, justice, love, death, and war. For many artists, a very important source of ideas comes from the exploration of media and tools used to create works of art. Helping children understand how artists discover ideas involves helping them see that many ideas are derived from the artist's own personal experiences.

2. How Artists Transform Ideas to Create Art

Children can study the ways that artists transform or develop their ideas as they create works of art by various processes. For example, some artists make sketches and models of several versions of the same ideas in various media. Children can learn that artists deliberately modify their ideas by leaving out parts of objects, rearranging parts of a composition, or exaggerating details. Each of these modifications results in a different transformation of the original idea. Most artists tend to develop their own particular manner by which they transform ideas, and this becomes recognized as their style. In addition, children can compare the various ways that artists pursue their work in the studio. Some artists plan each step of their work while others improvise as they work.

3. How Artists Work with Media to Make Art

Children can study the ways artists make use of media and tools to create works of art. The different qualities that appear in art works result from the choice of various media and forming processes. In addition, children can learn that artists study the possibilities and limitations of various media and that they select materials in terms of their appropriateness. They study media by comparing the working qualities of materials. Many artists work in depth with a single material until they achieve precision and control necessary to give form to their ideas.

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B. Program Objectives for Understanding How Art Historians, Aestheticians, and Art Critics Respond to Works of Art

Children acquire understandings of the ways aestheticians, art critics, and art historians respond to works of art by studying

1. How Art Scholars Perceive, Describe, and Analyze Works of Art
2. How Art Scholars Interpret Works of Art
3. How Art Scholars Judge and Explain the Significance and Nature of Art

It is natural for children to ask questions such as the following: "What is art?" "What does that painting mean?" "Is this sculpture any good?" Questions like these having to do with the value, meaning, and significance of art always come up in art class. So that children's search for answers can be as informed as possible, it is desirable for children to become acquainted with ways professional art critics, art historians, and aestheticians study art. In various ways, they describe, analyze, interpret, and judge art. Children can be helped to use these same processes as models for their own inquiries into questions about art. As children realize that their efforts to find meaning in art objects are similar to those of professional scholars, they will find increased enrichment in their own art activities.

Art historians are particularly interested in studying art works of the past to learn when they were done and for what purpose, occasion, or civilization. Art critics are more interested in art works created during contemporary times in order to distinguish trivial works from significant ones. Aestheticians try to clarify the basic concepts used to think and talk about art objects.

Increasing numbers of books and articles about art are available for young readers. Many of them deal with historical, critical, and aesthetic matters of interest to children. A sampling of these materials is listed in the Appendix. Teachers will, of course, need to simplify critical and historical writings that are too advanced for young children.

Above: A boy explains to his classmates how an art critic whose work he has read describes the qualities in Picasso's painting.

Opposite page: Children read art historians' interpretations of works of art.

1. How Art Scholars Perceive, Describe, and Analyze Works of Art

As children read and listen to aestheticians, art critics, and art historians, they can learn how they use rich and precise language for describing and analyzing the visual qualities in works of art. They describe the qualities of the various parts of a work such as its colors, lines, shapes, and subject matter features. They analyze the relationships among the parts seen in the work's composition, rhythmical movements, and color relationships, and its unity and variety of elements.

The writings of scholars call attention to the qualities they find important in works of art. Often their viewpoints are at variance with one another. It is in recognizing these differences that children can grow in their understanding of the nature of art. They can be helped to notice, for example, that some scholars focus on the style of particular works while others devote primary attention to a work's design or structure. Other scholars, children can observe, pay greater attention to describing and analyzing a work's subject matter, its symbolic or iconographic characteristics. As children notice these differences in scholars' points of view, teachers can help them realize how one's point of view influences one's perception of works of art.

2. How Art Scholars Interpret Works of Art

Critics, historians, and aestheticians use their descriptions and analyses of works of art as clues to their meanings. Many critics try to determine the meaning of a work only in terms of the visual clues provided by the object itself. They create metaphors and analogies and use other qualitative language to express the meanings they believe are embodied in the works they study. Historians usually go beyond the art object and study other kinds of materials as well. They study the letters of an artist, diaries, newspaper reviews, and other written accounts of the artist's work. They use these sources as evidence that the work was used for a certain purpose, or evidence of how it was regarded by the artist's patrons or contemporaries. These kinds of sources could also be read by students in their own search for the meaning of works of art.

Art scholars, like children, often arrive at different interpretations of an art work's meaning. Children can compare various scholars' interpretations to see which seem more adequate. How does one decide between competing interpretations? For answers to that question, the writings of aestheticians can be consulted. Aestheticians can be models for students in thinking through other questions such as, "Is it necessary or useful to understand the artist's intentions in devising an interpretation of a work of art?"

3. How Scholars Judge and Explain the Significance and Nature of Art

As children gain confidence in reflecting on their reasons for liking particular works of art, they can learn how art critics, historians, and aestheticians make judgments on the merits of works of art. In reading or listening to scholars, they can learn that scholars go beyond giving their personal preferences or opinions. They give reasons or criteria for believing one work is better or more successful than another. Because scholars' criteria often differ, their judgments of a particular work vary. The various criteria scholars use include the originality of the work, its design or organization, its social or moral significance, and its craftsmanship. Teachers can help children use these criteria in judging their own and other's art work. Students need opportunities to apply different criteria to works of art to see how they lead to different judgments.

A. Program Objectives for Becoming Aware of the Ways Societies Express Values and Beliefs Through Visual Forms

Children acquire understandings of the ways societies express values and beliefs by studying

1. How Societies Discover Values and Beliefs for Visual Expression
2. How Societies Express Changes in Values and Beliefs in Visual Forms
3. How Societies Work with Their Technologies to Make Visual Forms

Societies express their values and beliefs through many varied art forms. These include architecture, folk arts, monuments, environmental designs, coinage, stamps, billboards, record album covers, automobile designs, film making and television, and other forms of the mass media and popular arts and the constructed environment.

While studio activities comprise the core of the art program, objectives for art in society can be related to art production activities. The relationship can be established by asking children to illustrate subjects having a social theme, and having children study works which were inspired by prevailing social beliefs. Monuments such as the *Lincoln Memorial*, the *Statue of Liberty*, or *Mt. Rushmore* would be relevant to this approach. Changes in beliefs might be studied by looking at the pop artist Oldenberg's *Lipstick Monument* or his proposed *Hat Monument* for Central Park in New York City, where whimsy and satire are implied. Children might also study some of the planning processes where new ideas and proposals for changing the environment are studied. Tabletop models of cities and neighborhoods can be designed as relevant art production activities.

1. How Societies Discover Values and Beliefs for Visual Expression

Children study the various forms through which society has communicated beliefs to its members by looking at the art of simpler cultures where forms carved in wood, painted on pottery, or woven into fabric reflect beliefs of a group. African fertility dolls and maternity figures portray graphically the value these cultures placed in their children. Thunderbird motifs among the Southwest Indians express the importance of rain for survival in a desert region. In our society, one sees many of our values and beliefs expressed in architecture and in the symbolic images on coins and stamps. Children can compare the shape of different environments that have been determined by particular beliefs held by their builders, such as the cruciform plan of the Gothic Cathedral and the efficient design of modern shopping centers.

2. How Societies Express Changes in Values and Beliefs in Visual Forms

Children can study changes in beliefs within a society by studying changes in the style of various art forms. An older elementary class, for example, might compare buildings erected at different times in history and speculate about the changes in beliefs or social structure. One could look at Romanesque architecture where its forms tend to be derived from the need for protection from outside enemies. This is seen in the forms of castles and walled towns of the middle ages as well as in churches. Later, people built differently. Church buildings soared upward, and the walls were opened up with great expanses of stained glass. These changes seem to reflect different needs, different ways of living, and changes in beliefs. Another example might be to study the art style of the Egyptians and the changes that seemed to occur during the brief reign of Iknaton, whose religious beliefs were very different from the prevailing beliefs held among the Egyptian people. In looking at the art of more recent times, children might study the work of artists who have commented on significant social problems such as poverty, war, or peace, where the visual statements of artists helped create a climate of opinion that resulted in social reforms.

3. How Societies Work with Their Technologies to Make Visual Forms

Children can study social environments created by technologies for different functions. A large shopping center, for example, is a design shaped in concrete, steel, glass, asphalt, and other materials to facilitate commerce, while a cathedral like Chartres can be studied as a design created in stone and glass to express the religious beliefs of its builders. In contemporary society, many technologies work in close proximity. In cities, factories, railroads, highways, power transmission lines, residential areas, parks, shopping centers, businesses, schools, and governmental institutions all seem to compete for the same space. In rural areas, agriculture, mining, and recreational land use are often in conflict with each other. How or whether these technologies are coordinated will determine the quality of life in a given community. Children might be helped to understand the ways societies work with their technologies, by comparing the different plans for cities used at various times in the past.

HAMBURGERS
Coca-Cola

Above: Children note the different types of "visual pollution" in their community.

Opposite page: A teacher and her students discuss various versions of the thunderbird motif as a part of their study of the ways societies express beliefs in visual forms.

B. Program Objectives for Becoming Aware of the Ways Societies Respond to Visual Images

Children acquire an understanding of the ways societies respond to art by studying

1. How Societies Perceive and Recognize Visual Images
2. How Societies Interpret Visual Images
3. How Societies Judge and Explain the Significance of Visual Images

When a work of art leaves the studio and enters the public domain, it becomes a matter for public response. Some works attract public attention from the moment of their creation while others take time to be recognized as great art. Public response may take the form of praise, with the artist regarded as a hero in his or her own time, or public recognition may come posthumously.

Public response also takes the form of consumption. Individuals are influenced by visual images to choose one product rather than another, to accept one set of beliefs rather than another. Thus, helping children study how society interprets visual images involves helping them recognize how consumers are influenced both in the marketplace and in the realm of ideas.

Students can study societies' responses to art images in several different ways. They can read about and listen to scholars' studies of societies' reactions to art images. They can also directly question different members of society as to their responses to art.

POWER
IN YOUR
FOOD
BUDGET
TOP
VALUE
STAMPS
THOUSANDS OF
LIGHTNING
LOW PRICES
LIGHTNING
LOW
PRICES
COMPAR

1. How Societies Perceive and Recognize Visual Images

Children learn that life in social groups is enhanced by visual symbols provided by graphic designers, architects, textile designers, engravers, and advertising artists. The particular ways they design theaters, churches, schools, fast food restaurants, and other structures cause people to react in certain ways. Advertising designers too, influence people's thought and behavior. Designers create logos and trademarks that symbolize the characteristics of businesses and corporations. People respond to these images and forms often without knowing why. Nevertheless, they exert powerful influences on people's beliefs, values, and actions.

It is for this reason that students need to study not only the images themselves, but also the ways people react to them. Otherwise they will become helpless victims of the images' hidden powers of persuasion. Students can study how people react to billboards and posters in their community. They can survey people to find out how they respond to works of art, such as contemporary paintings and sculpture. They can note, for example, that some people see only the subject matter while others see design and media qualities as well.

2. How Societies Interpret Visual Images

Children can study the different meanings of messages people get from visual forms and images. For example, many children are familiar with the range of meanings attached to the wearing of long hair or beards. Some read it as a symbol of protest. Others regard it as a symbol of conformity. Many persons interpret the sex and violence in much popular entertainment as a cause of social disruption while others interpret these as a reflection of underlying social problems. The different meanings people perceive are due to differences in their experiences, ages, sex, occupations, education, religion, and nationality.

By studying people's responses to art, students can come to a fuller appreciation of the diversity of viewpoints people have about art. They can learn to tolerate differences in understanding and become more open minded and flexible in their own interpretations of art.

3. How Societies Judge and Explain the Significance of Visual Images

Children can study the different ways that societies judge their arts. In Balinese culture, the whole community is involved in judging the artistry of a stone carving, a dance, or a design for a temple. The merit of the form is judged in terms of long-standing traditions. Recognizing the power of art to influence behavior, some societies prescribe "official" art styles to which artists must conform or suffer the pain of censorship or loss of patronage. In our society, the serious arts are judged by critics who attempt to interpret and assess the accomplishments of the artist. Often, they become the "tastemakers" for the rest of society, particularly since their interpretations and judgments receive wide attention. In the areas of the popular arts, the adoption of dress-styles, automobile designs, and other consumables are judged through the preferences people demonstrate when they buy these products or withhold consumption. Thus, people make judgments as they make choices, and if these are informed judgments, the quality of products improves.

FIX
BEACH BOYS
COWSILLS

Above: Children analyze the appeal of various package designs and speculate on how they will be interpreted by different sexes and age groups in their community.

Opposite page: Children survey their community, observing the many ways art forms are used to influence consumer judgments.

The six program goals and related program objectives just discussed comprise the goals and objectives of **BCAC** for the schools of Ohio. They exemplify the goals and objectives that school districts may develop, not only for elementary schools, but also for secondary schools. The program goals and objectives are summarized in the chart on the following page. The chart highlights that a diversity of people are involved in art—the students themselves, art professionals, and various social groups. How these groups express themselves through art and respond to it constitute the underlying structure for these goals and objectives. The value of this chart lies in recognizing the horizontal relationships among the goals and among the program objectives. As one reads across the chart, the similarity of language in the three columns can be seen. Variations are only in the particular focus of the learning—on students, on professionals, or on social groups. This similarity is designed to assist teachers in planning art lessons that relate goals and objectives to one another.

A student transforms his idea of people through creating a contour drawing.

Students compare the varied ways in which artists have transformed their ideas of people.

The above photographs illustrate the relationships between BCAC goals and objectives that teachers can plan so as to help students experience connections between their work and that of professionals.

Art is for All People:	**Students**	**Professionals**	**Social Groups**
is	**PERSONAL DEVELOPMENT**	**ARTISTIC HERITAGE**	**ART IN SOCIETY**
experienced	***Program Goal*—To enable students to express personal ideas and feelings by visual means**	***Program Goal*—To enable students to understand how artists express ideas and feelings in works of art**	***Program Goal*—To enable students to become aware of the ways societies express values and beliefs through visual forms**
as	***Program Objectives***	***Program Objectives***	***Program Objectives***
	– to discover ideas for art in personal experience	– to understand how artists discover ideas for art	– to become aware of how societies discover values and beliefs for visual expression
EXPRESSION	– to transform ideas to create art	– to understand how artists transform ideas to create art	– to become aware of how societies express changes in values and beliefs in visual forms
	– to work with media to make art	– to understand how artists work with media to make art	– to become aware of how societies work with their technologies to make visual forms
and			
	***Program Goal*—To enable students to perceive and respond to works of art**	***Program Goal*—To enable students to understand how art historians, aestheticians, and art critics perceive and respond to works of art**	***Program Goal*—To enable students to become aware of the ways societies respond to visual images**
	Program Objectives	***Program Objectives***	***Program Objectives***
RESPONSE	– to perceive, describe, and analyze works of art	– to understand how art scholars perceive, describe, and analyze works of art	– to become aware of how societies perceive and recognize visual images
	– to interpret works of art	– to understand how art scholars interpret works of art	– to become aware of how societies interpret visual images
	– to judge and explain the significance and nature of art	– to understand how art scholars judge and explain the significance and nature of art	– to become aware of how societies judge and explain the significance of visual images

When students study how art scholars like this one respond to art, they improve in their own abilities for critical inquiry.

The previous chapter indicated possibilities for deriving program objectives from program goals for a Balanced Comprehensive Art Curriculum. Before attempting to deduce even more specific objectives for use in designing instructional units, it is necessary to turn our attention to the matter of selecting content.

The present chapter is designed to help planners of art courses of study and curriculum by

- Identifying seven broad features of art content for use as points of focus for lessons. These are subject, theme, medium, product, design, function, and style;
- Illustrating sample planning formats for use in preparing lessons; and
- Identifying specific subject objectives for grade-level planning.

CHAPTER FOUR

SELECTING CONTENT AND DESIGNING ART LESSONS

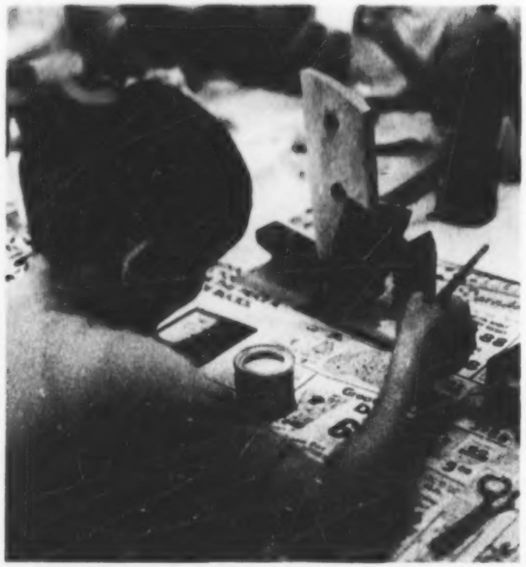
Using Points of Focus in Planning

In preparing to teach art lessons, teachers need to have in mind more than goals and objectives. While goals and objectives answer the question, "Why teach art?" more particular content needs to be identified as well. This content can be thought of as answering the other curriculum planning question—"What should I teach?" What to teach can be described in terms of seven features of content. These are *subject, theme, medium, product, design, function,* and *style.* Almost everything one can do or say in art involves one or more of these considerations. Each of these features can be used as a point of entry or point of focus for children's involvement in art activities. By planning for the use of all seven features, curriculum designers multiply the probabilities that children will perceive important and subtle aspects of content in art. Brief descriptions of each feature of art content are given below.

Subjects for works of art include all recognizable objects in the natural and constructed environment. They include objects such as trees, animals, people, buildings, and automobiles. These and more elusive subjects such as light and shadow are also content for teaching art.

Themes include inner feelings, human relationships, imagined events, or holidays. Broad themes such as war, peace, friendship, racism, and pollution, also can be used to focus the attention of students.

Media include all the physical materials used to create art objects. These include paper, clay, paint, wood, fibers, metal, film, plaster, and others. The various processes by which these materials are given form are major considerations for study. The visual qualities these materials provide, such as massiveness or fuzziness, can serve as points of focus for lesson content.



Products include architecture, drawing, films, painting, pottery, photographs, mosaics, masks, sculpture, textiles, jewelry, and others. The various ways these products or art forms, as they are sometimes called, are fashioned from different materials at different times can be sources of content.

Functions include all the various purposes for which works of art have been created, such as amusement, communication, worship, magic, decoration, propaganda, personal enhancement, and personal expression. They too can serve as lesson content for teaching art.

Design includes the study of art elements, such as line, shape, space, form, color and texture, and the principles by which these are organized, such as rhythm, balance, overlay, proportion, unity, and variety. The applications of design to problems of visual communication, as well as to urban, industrial, interior, and costume design can serve as sources of content.

Style is a name for a group of art objects. Abstract, impressionistic, realistic, Renaissance, Egyptian, romantic, pop, and Gothic are typical style names. Objects which belong to a style usually share some common feature by which they can be identified. They can serve as important sources of content.

Opposite page, far left: Third-graders observe a favorite old tree as a subject for their own art work.

Above, right, opposite: The theme of "Things we love" is experienced first hand by a second grade student.

Below, right, opposite: A boy "gets the feel" of clay as his chosen medium.

This page, above, left: Furniture as an art product is studied by an upper grade class.

Below, left: Sixth graders compare the different functions of masks.

Above, right: The influence of color as a design element in sculpture is explored by a fifth-grade boy.

Below, right: Fourth-graders learn to recognize style as a feature of paintings.

Each of these seven features can serve as a major point of focus. For example, a lesson which takes media as its dominant feature might have as its purpose the exploration of what materials can do when used in certain ways. Through experimentation, children may learn that clay is well suited for making certain kinds of products and that it is not suited for making others. In another lesson, function may receive the dominant focus. For example, children may explore all the various products that function to commemorate a national hero, such as postage stamps, monuments, portraits in bronze, even a whole city like Washington, D.C. In a third example which focuses on subject matter, children study animals in art. They examine animals in the drawings of comic books, newspaper cartoons, and book illustrations as well as in paintings and sculpture. They compare and contrast the various ways artists have exaggerated different characteristics of animals' form. They observe animals brought into the classroom and create their own interpretations of the animals through the use of varied media.

Lesson Planning Formats

In the pages that follow, each of the seven features of content is treated in detail, illustrating how each may serve as a point of focus in planning art lessons. Each lesson is headed by one or more **subject objectives** that specify learning for particular grade levels in the elementary schools. Subject objectives are derived by combining a program objective with a feature of content. This method is graphically represented in the example below:

School district planners are invited to employ this method in preparing subject objectives for their art courses of study and curriculum guides.

Program Objective

To perceive, describe, and analyze works of art

+

Feature of Content

Design elements and principles

=

Subject Objective

Students will *describe* the qualities of *design* elements and principles

Planning Lessons Which Focus Upon Subjects

Many teachers find that various subjects, such as people, animals, and plant forms can become the focus of artistic activity with children. Subjects are studied when we ask students to perceive the characteristics of a subject—its sights, sounds, odors, and textures. They can study a subject in their own art production activities and again when they respond to it in artists' works. For example, children can paint pictures of the trees they see in the school neighborhood. For further study, they can describe and interpret the visual qualities of trees they see in paintings by different artists. Subjects can also be compared, such as when the qualities of trees are compared with the qualities of buildings. Comparisons can be made between the organic qualities of trees and the geometric qualities of buildings. These differences can be noted by children in their own paintings of trees and buildings as well as in those painted by artists.

In the pages that follow, there are two sample lessons which use animals as a subject. One lesson is appropriate for students in grades K-3; another is appropriate for grades 4-6. Since these sample lessons are suggestive, and since there are many subjects besides animals for use in teaching art, the following starter list of subjects is offered.

Above and opposite page: In all five situations, students are focused on the subjects of art.

A Starter List of Subjects in Art

Human Forms

head
torso
eyes
hands

Animal Forms

domestic animals
farm animals
zoo animals
birds
fish

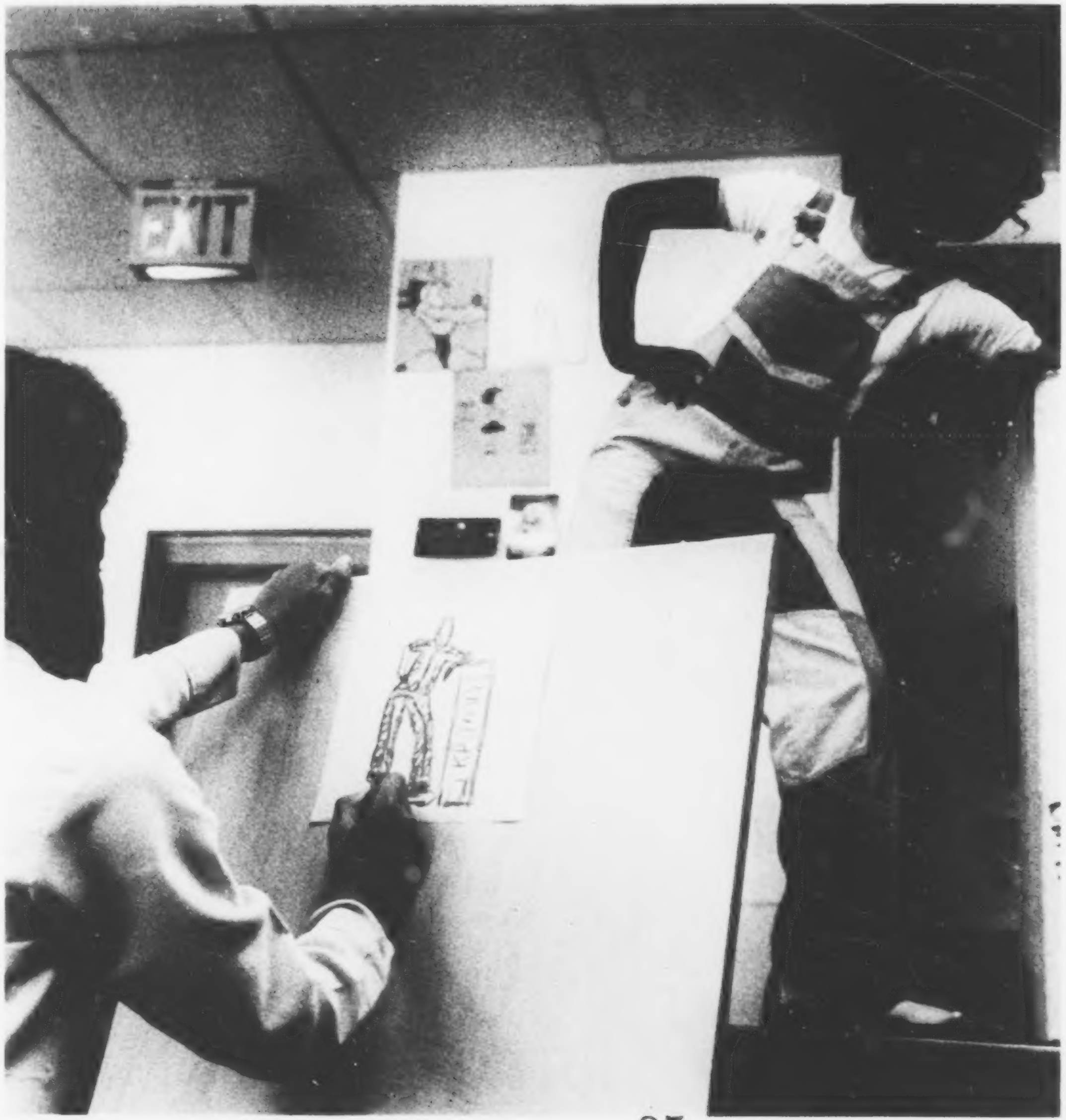
Plant Forms

trees
ferns
fruit
leaves

Constructed Forms

homes
skyscrapers
factories
automobiles
bicycles
churches

Others



Right: The human form is a challenging subject for students.

Sample Lessons With a Subject Focus

Grades K-3

Children and Animals

Subject Objectives

Students will:

- carefully observe an animal for ideas;
- transform an animal by selecting and emphasizing its observable characteristics.

The children are invited to examine the visual and tactile qualities of various animals. They can be pets, farm animals, or animals seen at a zoo. The students choose one animal to draw. They look at it and, if possible, touch it to become acquainted with its particular characteristics, such as its smooth hair, long legs, and bulky body. They draw pictures of the animal with crayon, pencil, felt tip pen, or chalk, selecting and emphasizing a characteristic of the animal of individual interest. Some finished drawings reveal the animal's whole body viewed from the side or front. Other drawings focus on enlargements of details of interest to the child, such as feet, face, or hair.

Grades 4-6

Art Scholars and Animals in Art

Subject Objectives

Students will:

- attend to the explanations given by art scholars for the use of animals in art images of past cultures;
- explain the use of the animals in art images created by artists today.

The children collect and display images of a particular animal form that has been used many times in art history. They might collect images of lions that have appeared in pictures, sculpture, and as architectural ornaments from ancient times to the present. Or they might choose cats, which have appeared in art since early Egyptian times, or a mythological creature like the dragon, which appears both in Western and non-Western art forms. The children read and discuss explanations that art critics and historians give for the use of animals in the art of a particular past culture. The children use these explanations as the basis for investigating further why animals are used in art images created by artists today. They interview or read about a cartoonist or advertising designer who uses animals as subjects.

Planning Lessons That Focus Upon Themes

Themes refer to the big ideas expressed in works of art. They refer to more than the subject matter of the work. Themes such as "Moods of the City" or "The Love of Mother and Child" refer to feelings and moods. In addition to feelings and moods, themes may be suggestive of various human relationships, personal or social concerns, or major artistic concepts.

Themes are studied when the teacher asks students to focus on a single experience, say "Playground Excitement." This theme may then be tried out in media by children. Further study could involve students in examining the ways artists express a similar theme of "Excitement" in their work. Themes may be undertaken also when students make comparisons of themes. A theme such as "Happiness in My Life" can be compared to the theme "Sadness in My Life." Both themes can suggest various kinds of experiences and situations for children to paint or draw. Possibilities include "Sadness is losing a friend," "Happiness is the smell of a flower," or "Happiness is eating an ice cream cone." The child has to think about various sad and happy experiences and select one to express with art materials that have particular meaning to him or her. Students compare the differences in feeling quality of the two themes; they compare the different kinds of colors, lines, and shapes that express the two themes. They can make these comparisons both in terms of their own art work and that of artists.

Following the starter list on the next page, there are two sample lessons that focus on a particular theme or compare various themes. One is for lower elementary grades; another is for upper grades.

Above and opposite: Happy times such as these can be the focus of children's art experience.

A Starter List of Themes in Art

Moods and Feelings

love-hate
excitement-calm
fear-security
tension-relief

Human Relationships

mother and child
caring for others
ways of working
friendship
family relationships
people at play

Concerns

death
freedom
good grades
conformity
growing up

Major Concepts in Art

beauty
visual design
expressiveness
craftsmanship

Others

Sample Lessons with a Focus on Themes

Grades K-3

Artists, Children, and Their Themes

Subject Objectives

Students will:

- discern the various themes that artists express in their work;
- compare the ways artists transform subjects to express themes;
- draw various subjects to express a particular theme.

The children compare the works of artists who have expressed different themes in art works. They notice that various artists have used the same subject, but have expressed different themes. Animals are sometimes used to express the theme of "Friendliness and Peacefulness." Other artists used animals to express the theme of "Anger and Hate." The children are also led to observe that different subjects express the same or similar themes. Both landscapes and street scenes are used by some artists to express the theme of "Fear." Other artists use the subjects of people and animals to express the theme of "Exciting Times." It is also noticed by the children that artists express their chosen themes by exaggerating the size, color, and shape of the subjects' characteristics. The children then decide on a common theme. Each child chooses a subject of personal interest to use in expressing the selected theme in paintings or drawings.

Grades 4-6

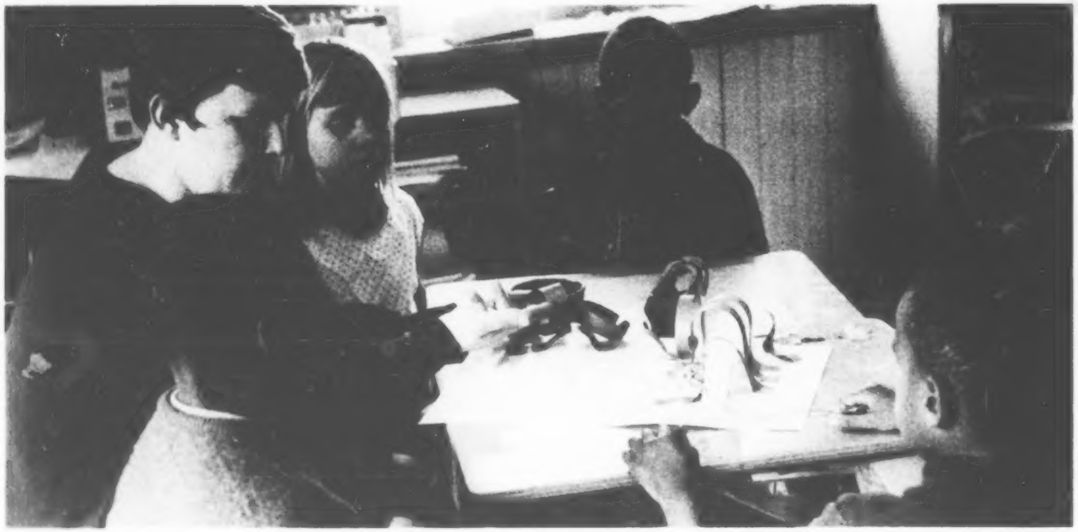
Art Scholars and Visual Symbols

Subject Objectives

Students will:

- identify the themes that art scholars attend to in works of art;
- take note of the explanations that art historians give for the use of visual symbols in different cultures;
- explain the use of visual symbols in contemporary art images.

Children are invited to collect and display works of art that symbolize specific themes such as "Good Fortune," "Authority," "Steadfastness," and "Justice." They search for these symbols in paintings, sculpture, product design, advertising, and architectural ornament. They take note that various subjects such as plant, animal, and human forms have been used to symbolize these themes in different cultures of the past and present. They read and discuss art historians' explanations to account for the symbols used today on automobile hoods, brand names, football helmets, and corporate logos.



Planning Lessons Which Focus Upon Art Media

Many teachers have discovered that the media used to create art can serve to foster artistic activity in children. Materials like clay or paints, with their rich store of visual and tactile qualities, hold the fascination of children for long periods of time.

There are two general types of activities with media that children should encounter in the elementary grades. One is the experience of working in a single medium for an extended period of time to gain control and skill. Here, the children learn that materials can be mastered, that such mastery might entail hard work, even frustration. They learn that through the attainment of skill and control, one acquires the power to give form to one's ideas and feelings. The second type of activity involves the experience of working with several materials in order to make comparisons and contrasts of their various qualities, and ways of working. Here, the children have to make choices among media appropriate for their ideas.

In the pages that follow, there are two sample lessons which focus on clay as the medium or which compare clay with other media. One is suggested for grades K-3 and another for grades 4-6. Since these sample lessons are only intended to be suggestive, and since the range of media is infinite, a starter list of media and the forming processes by which they can be worked are offered on the following page.

Above, left: Second-grade children compare the different effects they have created with wire, clay, and paper.
Right: Learning to control clay is a fascinating challenge to a second-grade girl.

A Starter List of Media

Some Ways of Using the Medium

Crayon

- drawing by pressing the point or side on paper or textiles
- carving with scissors or exacto knives to create small sculptures
- painting by melting crayons to form a liquid and applying by brush or dripping
- casting by melting and pouring the liquid in a mold

Clay

- modeling by squeezing and pinching
- carving when leather hard with tools
- painting by using one colored clay over another
- casting by liquefying the clay and pouring it into a mold

Wood

- construction by nailing and gluing
- carving with block printing tools
- casting by mixing wood shavings with wheat paste
- drawing by burning to make charcoal for use on paper
- weaving by slicing into flexible strips

Fibers

- weaving using a simple loom
- painting using different yarns and stitches to create a pattern
- drawing by dropping fibers with glue on a surface
- printing by using fiber to create a raised surface to receive ink

Paper

- carving by cutting and folding
- weaving by cutting into thin strips
- painting when used as the ground for receiving paint
- casting when used as an ingredient in papier-mache´

Film

- constructing when used as a sculpture material
- drawing when used as a surface for paint and ink
- weaving when cut into flexible strips
- printing by photographic means on blueprint paper or with an enlarger

Plaster

- casting when used to make impressions of objects
- carving with files and sloyd knives
- printing when carved like a linoleum block that is to receive ink
- drawing when used like a chalk

Paint

- modeling when mixed with gesso or wheat paste
- drawing by use with brush
- printing when used with brayer as an ink

Metal

- modeling by burnishing soft metals like copper
- carving by filing and cutting
- printing by etching with acids
- casting by melting and pouring into molds

Wire

- modeling by bending and winding
- weaving when used as a fiber
- constructing by soldering and gluing

Others

Sample Lessons With a Media Focus

Grades K-3

Children and Clay

Subject Objectives

Students will:

- experiment with clay to discover its potential for creating various products.

Children experiment with clay and discover that it can be modeled into shapes like animals, people, and other subjects. They also find out how it can be used to make useful objects like bowls, tiles and other products. As they work, they discover the working properties of clay, what happens when it gets too wet or too dry. After a period of experimentation, they work toward a specified product of their choice.

Grades 4-6

Societies and Technologies

Subject Objectives

Students will:

- observe how artists explore various qualities of media to make appropriate selections for expressing ideas;
- compare some of the ways different societies work with their technologies to make handcrafted and mass-produced art forms.

Children compare and contrast the qualities of form that can be produced by various media. The teacher shows them photographs of objects designed in clay, and helps the children draw comparisons with similar objects in metal, glass, and plastic. The class also visits an art museum where the children compare these items in terms of their historical origins. Some are mass-produced items, while others are handcrafted items. As a result of these comparisons, the children notice that at different times in the past people had very different ideas of what a certain product should look like, and that these ideas of style changed periodically. They notice that, in spite of these changes in style, most craftspersons respect the material in which they work and design within its possibilities and limitations.

Planning Lessons Which Focus Upon Art Products

Many teachers have found that they can focus children's interests in art around a specific art product. Children will work in various media to create a particular product for sustained periods of time. Art products, sometimes referred to as art forms, include architecture, batik, drawing, film making, mosaic, painting, pottery, photography, sculpture, and many others. Art products can be studied when the teacher focuses the lesson upon a product and the ways it has been modified or adapted to local conditions, needs, and beliefs. This enables the student to study the history and development of that product and the role it played in the lives of the people who made it.

Art products can also be studied when the teacher focuses the lesson on comparisons of products, asking questions such as "Can a mask be as frightening as a painting?" or "What kinds of art products can be used to commemorate a great person?" Art products can also be compared cross-culturally. For example, although a mask in our culture is a form of amusement, in many other cultures a mask is a sacred object for use in religious ceremonies. In the pages that follow are two sample lessons for different grade levels which focus upon a particular art product or compare various art products. A list of products is provided for the reader to use as starting points in planning art lessons.

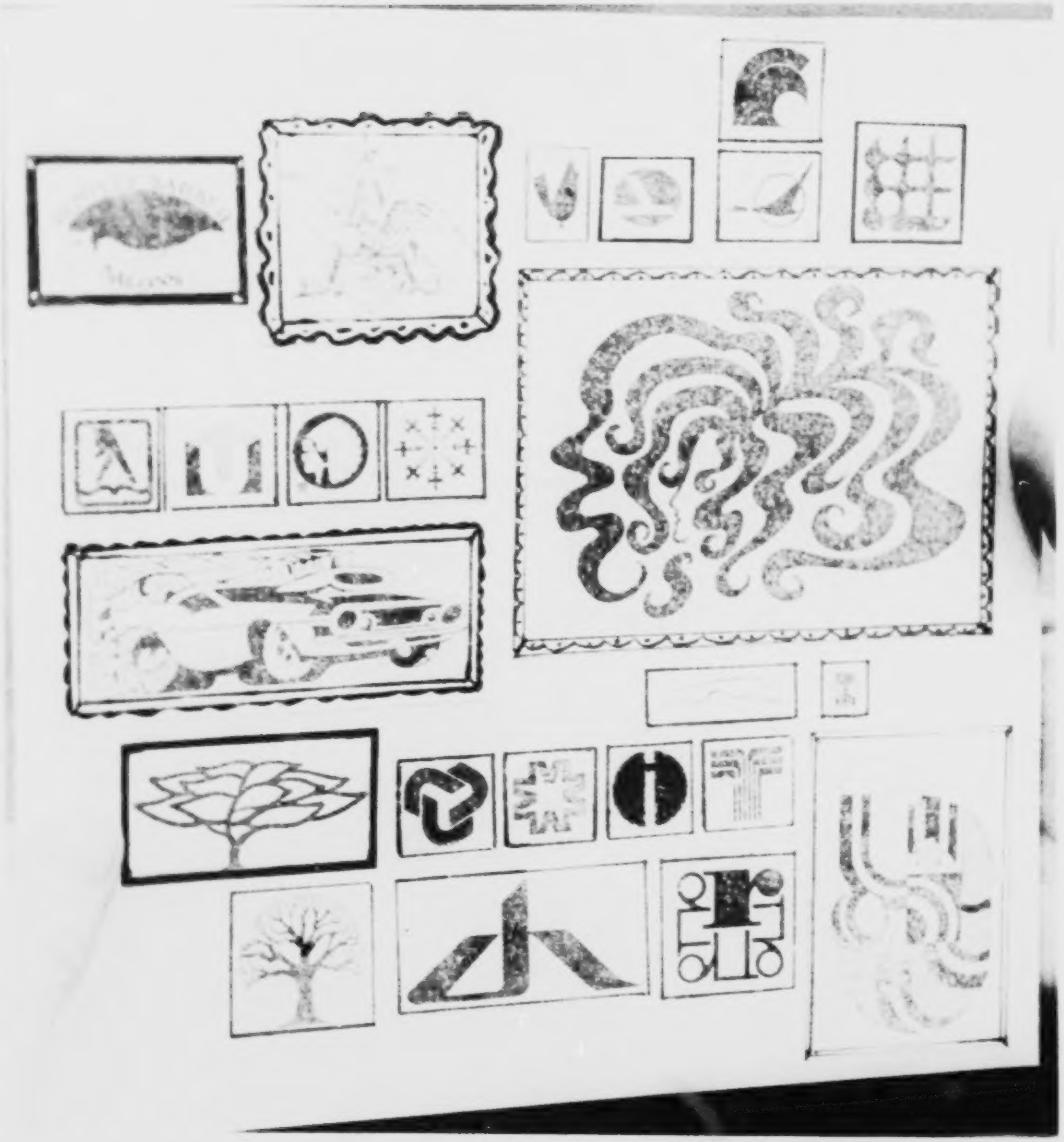
Left: Art products include pottery, such as this glazed bottle decorated with clay applications by Jenny Floch.

Drinking Vessels
How are they different?
Why are they different?
a. in size
b. in shape
c. in color
d. in how they are decorated

Below: A fifth-grade teacher has involved students in a study of drinking vessels from different cultures.

A Starter List of Art Products

Painting
Drawing
Sculpture
Printmaking
Pottery
Masks
Drinking Vessels
Architecture
Interior Design
Portraits
Jewelry
Clothing Design
Photography
Film Making
Computer Graphics
Weaving
Fabric Design
Logos
Others



Student studies a collection of corporate logos.

Sample Lessons With a Product Focus

Grades K-3

Artists, Children, and Art Products

Subject Objectives

Students will:

- recognize that artists transform their ideas by presenting them in different products;
- imagine possibilities for presenting their own ideas in different products.

Children compare and contrast various art products that deal with the same subject or theme. They are lead to recognize that some artists use the city as a subject and that "Life in the City" appears frequently as a theme in their paintings, sculpture, and photographs. The students discuss the different aspects of the city each product allows the artist to emphasize. They divide into small groups to imagine which aspects of their community they could paint, sculpt, and photograph.

Grades 4-6

Art Historians and Drinking Vessels

Subject Objectives

Students will:

- describe the visual characteristics of drinking vessels from different cultures;
- observe the way art historians use drinking vessels to explain the customs and beliefs of various societies.

Children collect and display as many variations of a single product, such as drinking vessels, from different social groups. They collect a tea cup from Japan, beer steins from Germany and England, a coffee mug from Ireland, a wine glass from Italy, and soft drink bottles and plastic cups from the United States. The teacher invites the students to describe the products, comparing their visual characteristics. To refine their perceptions, the teacher reads excerpts from the writing of an art historian who has commented on art products produced by different ethnic groups. The students take note of the way the historian uses her description of the products to explain the customs and beliefs of the people who produced and used them. The students again study their collection, this time emulating the historian by speculating on the beliefs and values of the societies from which they came.

Planning Lessons That Focus Upon Function

Works of art are made for a variety of functions. Sometimes, as with advertising, their purpose is to sell a product on the commercial market to the public. Paintings and sculpture, on the other hand, have no function other than for purely aesthetic contemplation. Other products such as clothing and jewelry are created to communicate social structure and social status. Architecture goes beyond its function of providing shelter and protection to convey cultural beliefs such as those regarding the value of order, permanence, change, and efficiency.

Children's study of art can focus on an examination of products to see how they serve the needs of individuals and cultural groups. Traditional tribal societies, children can learn, created masks and fetishes for the purpose of giving expression to people's taboos, thus enabling them to deal with their fears of the unknown. In contemporary western civilization, artists often seem to be at odds with society, and their art serves to alert people to social problems and wrongs or to attack the "establishment."

Students' study of the functions of art could invite them to focus on a single function. The question might be asked, "How is art used for personal enhancement?" Various products that serve this function could be studied by children. They would examine such products as portraits, jewelry, clothing, hair styling, and automobiles to determine the different ways they enhance personal appearance and attitudes toward oneself and others.

The functions of art can also be studied by asking students to compare the functions of art in contemporary society with those in a traditional society. Comparisons can also be made between different functions of art forms that use the same subject matter. The question can be asked, "Can an art form that serves the purpose of providing shelter, as buildings do, also serve the purpose of a painting which is for purely aesthetic contemplation?" Or, "Can jewelry, usually made for self-adornment, ever be made to serve the function of a self-portrait?"

There are two sample lessons on the pages that follow to illustrate how the functions of art can be given emphasis in different grade levels. A starter list of functions of art is provided to suggest possible points of focus in planning art lessons.

ERAMICS CERAMICS CERAMICS CERAMICS CERAMICS
CHOOSE A METHOD
ADD TEXTURE

Students consider the function of clay products created by themselves and artists.

A Starter List of Functions of Art

Aesthetic Contemplation
portrait painting
landscape painting
abstract painting
expressionist painting

Personal Function
adornment
mourning
celebration

Commerce with the Supernatural
symbols of affiliation
symbols of belief
fertility charms

Social Criticism
political cartoons
symbols of peace
symbols of ecology

Social Position
symbols of power
symbols of office
symbols of honors

Others

Students wonder what the Indians used these images of birds for.

Sample Lessons Focused on Functions

Grades K-3

The Functions of Masks

Subject Objectives

Students will:

- explain how societies communicate beliefs by developing visual symbols in masks;
- design masks to serve specific functions.

Children observe and compare various masks from all over the world. They study how societies have different ways of making masks and use them for different purposes. Some are used in tribal ceremonies, for healing, and for warding off evil spirits. Others are used in theatre. Some masks are used simply to conceal the wearer's identity during occasions such as Halloween. The children see also that a mask can represent a subject or a theme. Masks for hunting purposes, for example, may symbolize animals, while a mask to keep away evil spirits may have a fierce expression. After discussing the functions of masks that they might make, each child designs a mask to carry out a specific function.

Grades 4-6

Heroes and the Functions of Art

Subject Objectives

Students will:

- identify art forms the United States uses to commemorate heroes;
- assess how well commemorative art forms serve their function;
- design architectural and sculptural forms to commemorate heroes.

Children search for products used to commemorate important people in American history, such as Abraham Lincoln. They find products such as statues, paintings, photographs, architecture, coinage, and others. They compare how the products perform their commemorative function. They also compare the products used to commemorate other heroes, such as the astronauts and the Gulf War veterans. They discuss how well each art form serves its intended function. The students also sketch designs and create papier-mache' models for architectural or sculpture forms to commemorate heroes of their own choosing.

Planning Lessons Which Focus Upon Design

Design might also serve as a point of focus for children's interests in art. Here, one studies the art elements, such as color, line, shape, and texture, and the various principles by which they are related, such as balance and unity. Many teachers try to help children become more attentive to the ways that colors, lines, shapes, and textures affect our feelings.

One way to plan is to have children explore a single element, such as color, to study its range of expressive power. Children could discover which colors make people feel warm, and which make them feel cool; which are calming and which are exciting. The power of various media to generate particular color combinations, lines, and textures is a natural way of relating design elements to media. The various applications of these elements and principles become a means for getting children to consider problems involving the design of products, as well as style.

Another way to plan is to have children explore several elements and compare how color creates a mood as contrasted with line; how line and color together create still a different mood or feeling. How these elements combine to create expressive meanings leads children to consider how such elements of design relate to subjects and themes in works of art.

The study of design also includes attention to the principles of design. Principles, including unity, variety, rhythm, and balance, are the means whereby artists and designers relate the elements to one another to achieve an organized, structured design. Other principles and elements, along with their expressive qualities, are offered in the starter list to help planning. It is followed by two lessons for different grade levels that focus on design as a primary feature of content.

Below: A boy explores the power of color to express the personality of his animal sculpture.

A Starter List of Design

Design Elements

- Line
- Shape
- Color
- Texture
- Space
- Volume
- Other

Expressive Qualities

- Happy-Sad
- Strong-Weak
- Fast-Slow
- Excited-Calm
- Thickness-Thinness
- Geometric-Free-Form
- Jagged-Smooth
- Dark-Light
- Bright-Dull
- Warm-Cool
- Advancing-Receding
- Smooth-Rough
- Shiny-Dull
- Soft-Hard
- Wet-Dry
- Empty-Full
- Open-Closed
- Wide-Narrow
- Vertical-Diagonal-Horizontal
- Oscillating-Continuous
- Other

Design Principles

- Unity
- Variety
- Composition
- Balance
- Rhythm
- Contrast
- Movement
- Overlay
- Other

Below: A boy explains to his classmates what he likes about the "smooth" curves that are an important design element in his motorbike.

Sample Lessons With a Design Focus

Grades K-3

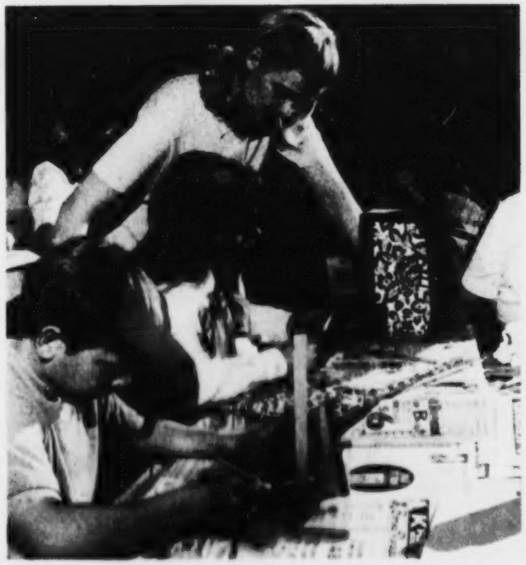
Children, Music, and Lines

Subject Objectives

Students will:

- respond kinesthetically to music as a source of ideas and feelings for paintings;
- experiment with lines to express varied visual qualities.

Using tempera paint on large sheets of kraft paper, children paint lines to express the qualities they hear in music. The musical selections have been chosen to vary in rhythm, tempo, loudness, and mood. The children are asked to show how lines representing a "happy" mood would look as compared with a "sad" line, how a "loud" line would look as compared with a "soft" line, how a "fast" line would look as compared with a "slow" one, and so forth. The children are encouraged to respond kinesthetically to the music, as they work.



Grades 4-6

Color in Interior Design and Sculpture

Subject Objectives

Students will:

- create intended effects with color in interior designs and sculpture;
- voice descriptions of the qualities of color in interior designs and sculpture;
- speculate on the meanings of color expressed in interior designs and sculpture.

Children explore various applications of color in personal and social life. They explore the use of color in planning interiors for houses, hospitals, schools, libraries, and restaurants. Realizing that certain colors and color combinations can create a mood for a room, they select colors for these different settings and defend their choice of colors in terms of their knowledge of the function of the room. They mix colors with tempera paint and create color sketches and models, using the colors of their choice. The proportion of the colors in the design approximates their use in the room. They also explore the use of colors in the design of sculpture, comparing those with natural color and those with applied colors. They describe the qualities of the two uses of color; this leads them naturally to speculate on the meanings or "messages" communicated by color. They also respond in these ways to their own completed interiors and sculpture.

Planning Lessons Which Focus Upon Style

Style is not often used as a point of focus for the study of art in the elementary grades because it is a somewhat more complex consideration than the other six features of content. This is due to the fact that it is difficult to see the features of an object that are referred to as its style without comparing the object to other objects. Style is like a family resemblance. It is necessary to see more than one instance of a style before one can recognize its features. Once children grasp style as a concept, they can begin to relate certain visual features with particular cultural or historical periods. Of greater importance than mere recognition is the realization that each cultural period seems to develop its own styles of architecture, graphics, furniture, and other products. The style of a particular age or culture is like a special signature left upon its art products.

As a concept, style may be beyond the reach of very young children. Many teachers begin to introduce them to the notion of style by helping them observe changes in the appearance of automobiles and clothing, and in the way people cut their hair. The changes are presented as evidence of differences in styles. With younger children, it is neither necessary nor desirable that the study of styles involves the memorization of style names and historical dates. The important idea to convey is that humans have developed many rich ways of seeing, thinking, and making, and that each style is a pattern through which people perceive meaning and qualities.

Style can be studied by having children examine several products that originated in the same historical period, noting their common characteristics. The pervasive features of a particular style are more easily recognized by contrasting it with another style. In this case students are asked to compare how a particular product, such as a painting, has been done in various styles such as impressionism, cubism, and neo-expressionism. Children learn that each style focuses upon different qualities of human experience, presents different views of reality, and contributes richly to the cultural heritage. A starter list of art styles is provided, followed by two sample lessons both appropriate for grades 4-6.

ART HISTORY
WHEN
WHO
WHERE
WHY

Above: Upper grade children study the different styles in which the human form has been interpreted.

A Starter List of Art Styles

Regional Examples

- Egyptian
- Greek
- Roman
- Aztec
- Indian
- Other

Styles Labeled by Shared Attributes

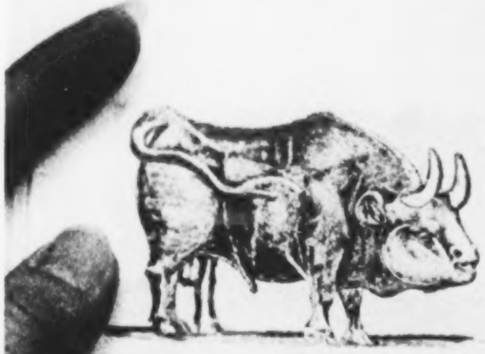
- Cubism
- Hard Edge
- Nonobjectivism
- Surrealism
- Super Realism
- Neo-expressionism
- Other

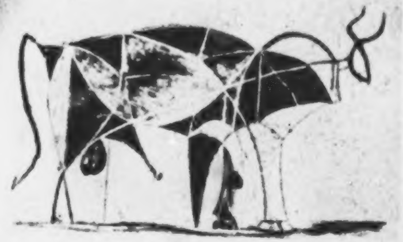
Period Examples

- Romanesque
- Gothic
- Renaissance
- Baroque
- Other

Studying artist's transformations in styles from naturalism to abstractionism can be an eye opening experience for children.

The dictionary defines the abstract as a "summary or an e
ome." These six lithographs of a bull by Picasso show, step
step, how naturalism can be reduced to an absolute minim
In the final version, form is "abstracted" into linear sym
and meaning is conveyed in the simplest way. Intermed
stages expose the animal's inner structure so that the las
in the sequence is arrived at not alone through visual abstr
ing but also through a kind of organic reduction.





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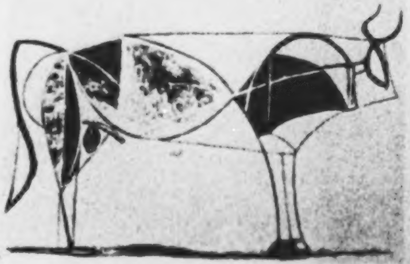

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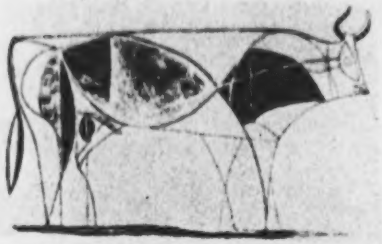

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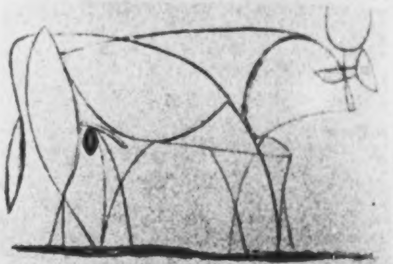

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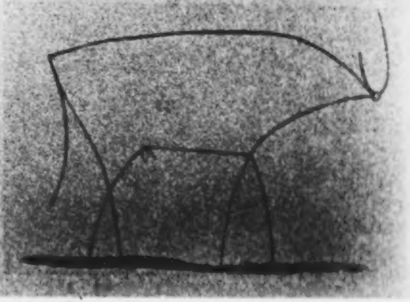

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Sample Lessons With a Style Focus

Grades 4-6

Changes in Styles

Subject Objectives

Students will:

- collect examples of changes in the art styles of a society and explain how they reflect concomitant changes in social values and beliefs;
- identify the style characteristics that different art products have in common.

Children are invited to examine Victorian furniture, architecture, and graphic design. They notice that there are certain similarities in all three types of art products. For example, they are all inclined to make heavy use of embellishments or carved ornaments. They then compare this style with Bauhaus furniture, architecture, and graphic design. Again they notice that there are certain similarities in all three products that distinguish them from the Victorian products they studied before. The Bauhaus style features simplified forms with little or no embellishment, and uses predominantly straight lines. They read about and discuss the two styles and try to find reasons for the change from one style to the other in the accompanying changes in conditions in society.

Grades 4-6

Style Characteristics

Subject Objectives

Students will:

- create art work in specified styles;
- identify style characteristics in their own art work;
- notice that art scholars identify the salient features of art styles;
- notice that art scholars use qualitative language and metaphors to communicate the meaning of art styles.

Children select a subject such as trees or faces and make successive interpretations of it in the style of pop art, impressionism, or cubism. For example, impressionistic effects are simulated by using bits of torn paper while the cubist style is simulated by the use of paper shapes of precise geometric form. As they compare various styles, they begin to see that each style presents a different view of life, and that within these views different things are taken to be important. For the impressionist, the vibrating effect of light and color is all important while for the cubist, the idea of simultaneously viewing all sides of an object is given major importance. They read art scholars' descriptions and interpretations of different art styles. Like them, the students point out the identifying features of styles in their own art work.

This chapter and the two before it have explained the basis for developing components of **BCAC**. The components are Aims, Program Goals, Program Objectives, and Subject Objectives. The relations between these four components are displayed in the charts on the next three pages. Each chart presents sample subject objectives, some of which have been taken from the previous sample lessons. These and additional subject objectives are included here to illustrate the range of subject objectives that make up **BCAC** for the elementary schools of Ohio. Infinitely more are possible. School district planners are invited to use these objectives as models for the ones they write for their art courses of study and curriculum guides.

The four components are those that school districts use in developing their art courses of study. In doing so, districts comply with requirements of state minimum educational standards.[14] Some districts may wish to exceed minimum standards by choosing to develop more detailed art curriculum guides. Curriculum guides include not only aims, goals, and objectives, but they also describe the activities and teaching resources for instructional units that can be carried out in classrooms. Unit planning, which is the basis for designing curriculum guides, is the focus of the next chapter.

Left and right: Art activities in which students learn to express personal ideas and to perceive works of art help to foster personal development.

Relations Between Aim, Goals, and Objectives for **PERSONAL DEVELOPMENT**

Aim	Program Goals		Program Objectives	Sample Subject Objectives
To Foster Personal Development	**To enable students to express personal ideas and feelings by visual means**	***Expression***	Students will: **discover ideas** for art in personal experience	• fantasize experiences as a source for ideas • carefully observe various subjects for ideas • recall personal events for themes • imagine or recall the emotions of an experience
			transform ideas to create art	• experiment with design elements and principles to improvise variations on themes • exaggerate the essential features of subjects to express their uniqueness • experiment with planned and improvised ways of working to interpret ideas
			work with media to make art	• develop control of various media to test their possibilities and limitations • select materials and tools in terms of their appropriateness for ideas and feelings
	To enable students to perceive and respond to works of art	***Response***	**perceive, describe**, and **analyze** works of art	• describe the qualities of design elements and principles in works of art • describe characteristics of subject matter in works of art • analyze the relationship of design, subject matter, and media in works of art • describe the qualities of color in interior designs and sculpture
			interpret works of art	• invent metaphors and analogies to speculate about possible meanings in art work • account for one's feelings in terms of the qualities of subjects, design, and media • speculate on the meanings of color in interior designs and sculpture
			judge and **explain** the significance and nature of art	• state preferences for works made by self, classmates, and artists • identify and use appropriate criteria such as craftmanship, originality, expressiveness, and good design

Relations Between Aim, Goals, and Objectives for **ARTISTIC HERITAGE**

Aim	Program Goals		Program Objectives	Sample Subject Objectives
To Transmit the Cultural Heritage	**To enable students to understand how artists express ideas and feelings in works of art**	***Expression***	Students will: understand how artists **discover ideas** for art	• infer sources of artists' imagery from subjects appearing in art works • identify influences on artists' work from biographical accounts and sketchbooks • interview artists and observe their working processes
			understand how artists **transform ideas** to create art	• take note of the ways artists rearrange, simplify, and exaggerate parts of objects • read artists' accounts of the stages they undergo to refine their ideas • observe the different effects of planned and improvised ways of working
			understand how artists **work with media** to make art	• discern how artists control media • notice how artists experiment with materials and tools • compare the effects of different media on artists' work
	To enable students to understand how art historians, aestheticians, and art critics perceive and respond to works of art	***Response***	understand how art scholars **perceive, describe,** and **analyze** works of art	• identify which features of art that scholars attend to in works of art • notice the ways scholars analyze relationships among the features of art • recognize the visual qualities that art scholars perceive in works of art
			understand how art scholars **interpret** works of art	• compare differences in art scholars' interpretations of a work of art • note scholars' uses of qualitative language and metaphors to interpret meanings of art works • attend to the explanations given by art scholars for the use of visual symbols in art images
			understand how art scholars **judge** and **explain** the significance and nature of art	• compare different scholars' criteria for judging art • note that art scholars debate the significance of formal organization in works of art

Relations Between Aim, Goals, and Objectives for **ART IN SOCIETY**

Aim	Program Goals		Program Objectives	Sample Subject Objectives
To Improve Society	**To enable students to become aware of the ways societies express values and beliefs through visual forms**	*Expression*	Students will: become aware of how societies **discover** values and beliefs for visual expression	• identify the social values and beliefs expressed in architecture and the mass media • recognize how visual elements are organized in urban environments • explain how societies communicate beliefs by developing visual symbols in art products
			become aware of how societies **express changes** in values and beliefs in visual forms	• identify changes over the years in the ways people use art • identify style changes and concomitant social changes in different historical periods • collect art works that reflect changes in people's beliefs
			become aware of how societies **work with their technologies** to make visual images	• observe the impact of technology on the design of art forms • identify new public art forms that result from the invention of new technologies
	To enable students to become aware of the ways societies respond to visual images	*Response*	become aware of how societies **perceive** and **recognize** visual images	• make note of the subjects and themes that different groups of people recognize in art images • notice which features of design people respond to in art images
			become aware of how societies **interpret** visual images	• survey people to note variations in their interpretations of art images • note that visual symbols from different societies often have similar meanings for people • observe how people's behavior is influenced by the design of environments
			become aware of how societies **judge** and **explain** the significance of visual images	• survey people to determine their standards for judging art images • survey people to find out what subjects they prefer to see in art images • imagine the visual qualities in works of art that certain prominent people would like

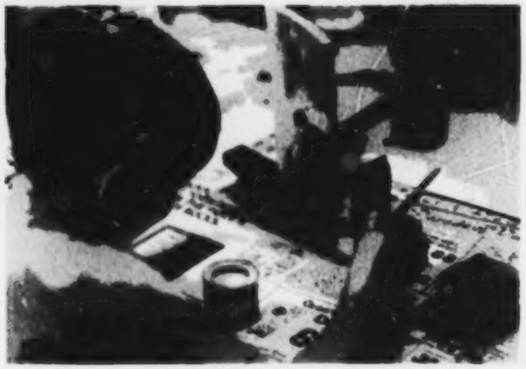
Students examine how non-Western societies express values and beliefs in visual forms.

PUPPY CHOW
GRAVY TRAIN

Students survey people to find out how they respond to visual images. Both activities illustrated above help achieve the aim of improving society.

CHAPTER FIVE

PREPARING BCAC UNITS OF INSTRUCTION



This chapter describes ways of organizing lessons to form units of instruction. Curriculum writers in many subject fields have found it useful to organize instruction in terms of units in which several lessons are linked by a common theme or idea. Likewise, organizing art instruction by units may help children experience art as a subject from many perspectives. Art instruction should be more than a series of separate and occasional lessons. Learning can become more certain and interesting for students when the lessons are related to one another.

A unit might be designed to involve students in a series of related lessons. For example, in making their own works of art, in judging their finished products, and in interpreting similar works made by artists. This particular example of a unit would attend to only three of the six goals, namely those for Personal Development Expression, Personal Development Response, and Artistic Heritage Expression. It is not necessary for all six goals to be addressed in each unit. What is necessary, however, is that all the units making up the K-6 curriculum, considered as a whole, give an adequate measure of attention to all six goals. As a general rule of thumb, at least three of the six goals should be selected for designing a unit of instruction. For example, one combination of three goals could be those for Artistic Heritage Expression, Personal Development Response, and Art in Society Expression. Another combination, for example, could be those for Art in Society Response, Art in Society Expression, and Personal Development Expression. Of course, there are other possibilities for combining goals to make up a unit. It is important to realize that it is not always necessary to include the goals for Personal Development as one of the three goals for a unit. A combination of any three goals can serve as the basis for planning a unit, so long as they seem appropriate for the students to whom they are directed.

Sample Units of Instruction

The pages that follow contain several sample **BCAC** units of instruction. Three utilize particular subjects and themes as their points of focus. Their titles are "Animals," "The Environment," and "Expressing Feelings." The unit on "Fibers" uses media as its thematic focus while the one on "Dwellings" involves the study of an art product and its functions. The unit on "Visual Rhythm" focuses on this principle as an aspect of design which cuts across several products. Finally, the unit on "Primitive Contributions to Modern Art" has its focus in the study of style.

Each unit begins with an overview that highlights significant characteristics of the unit. This is followed by a chart indicating the particular subject objectives treated in the unit. Displayed in this format, teachers can readily recognize connections that can be made among goals in different categories. Each of the lessons in the units states subject objectives, describes content and activities, and lists teaching resources. The lessons could be developed either with an entire class or a small group of youngsters. They are designed to suggest that school districts that have the services of art specialists might want to develop plans in which some lessons are carried out jointly by the classroom teacher and the specialist working as a team. Other activities are planned for situations where the classroom teacher carries out the art lessons independently.

OUR PUPPET SHOW
WILD KINGDOM

The study of puppetry can serve to link lessons in art production, art criticism, and art in society.

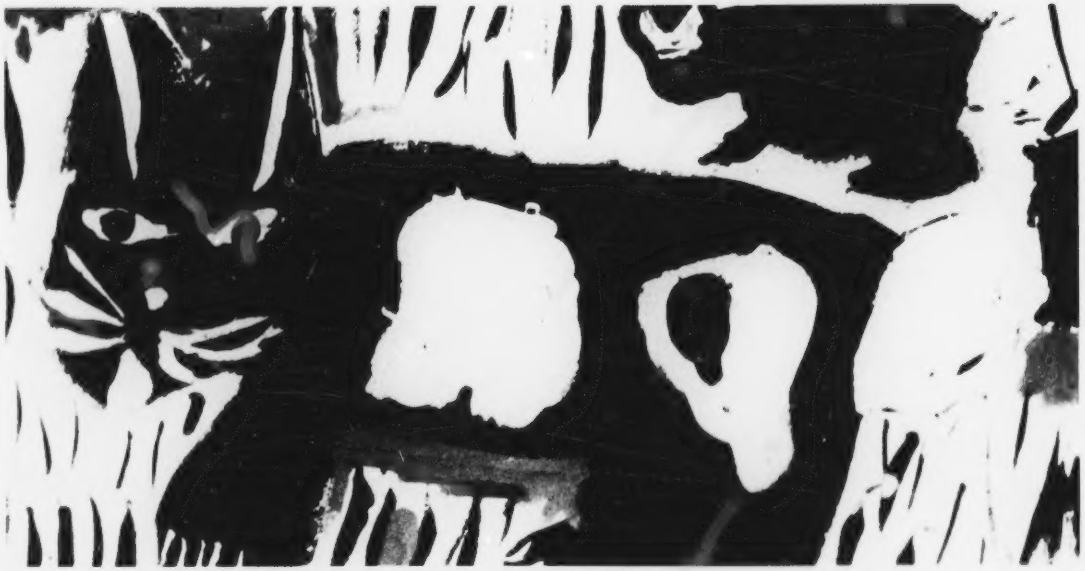
Unit Theme: Animals in Art

Grades K-3

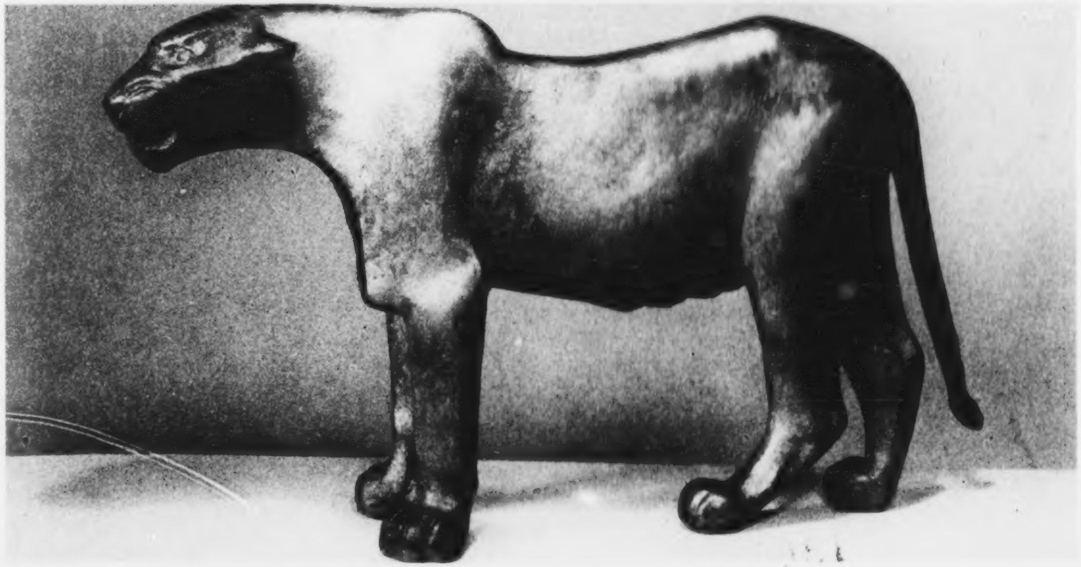
Overview of the Unit

This is a sample unit of instruction for the lower elementary grades. The subject of animals is an excellent choice as a focus for a unit of study in art. It is a subject in which children are extremely interested. Their attention can be easily directed to animals' perceptual qualities as sources of ideas for personal expression. Animals also have served as the subject of a great many artists' work. Their work can help children see many different ways to look at and think about animals. Studying artists' paintings, sculpture, and masks can be a valuable educational aesthetic experience in its own right for children. Therefore, the unit includes activities in which students learn to respond to the meanings embodied in artists' work.

This unit includes five lessons and would take from approximately five to seven 45-minute periods to complete. While all of the lessons focus on the subject of animals, other content features of medium, design, and product are also dealt with in different lessons. The chart on the following page summarizes the subject objectives for the unit.



Above: A second-grade child's painting of an animal.



Below: *The Lioness* by Gerhard Marks. Bronze. 1953. Courtesy Columbus Museum of Art, Columbus, Ohio. Gift in memory of Edward Walz.

Unit Theme: Animals in Art
Grades K-3

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • attend to the shape, color, texture, and movement of pets as sources of ideas and feelings; • recall the personalities and visual characteristics of pets as sources of ideas and feelings; • exaggerate the essential features of pets to express their unique personalities; • attend to the qualities of line, color, texture, and shape to create collages, drawings, paintings, and three-dimensional forms.	*Students will:* • explain how artists exaggerate the shape, color, and texture of animals in paintings; • explain how artists interpret animals in unique ways in three-dimensional forms.	
RESPONSE	*Students will:* • describe the qualities of color, texture, and shape in artists' paintings of animals; • attend to the qualities of line, color, texture, shape, and movement in their own collages, drawings, and paintings; • account for their feelings about works of art in terms of the qualities of subjects, design, and media; • identify criteria for judging art.	*Students will:* • note how scholars use qualitative language and metaphors to interpret meanings.	

Subject objectives for Art in Society are left blank because the unit does not address these objectives.

Unit Theme: Animals in Art

Lesson One: Looking at Pets for Ideas

Grades K-3

Subject Objectives

Students will:

- attend to the shape, color, texture, and movement of pets as sources of ideas and feelings;
- exaggerate the essential features of pets to express their unique personalities.

Activities

Ask children to bring from home one or two small animals which can remain at school for a week, such as a guinea pig, chicken, or rabbit. Bring the children together to look at and talk about the animal. Allow them to hold and touch it. Ask questions to focus their attention on the animal's unique qualities, its color, texture, shape, and the way it moves. "Is it fat or skinny?" "Is it fluffy or slick?" Also ask them to speculate on the personality of the animal. "Does it seem lazy or nervous?" "Does it seem funny or scary?" "Can you move like the animal? Show us."

Tell the children they will be able to look at the animal to get ideas for drawings and paintings for several days. To begin with, they will all be able to make a drawing of the animal in crayon. Ask the children to imagine how their drawing is going to look. Ask several to tell how they feel about the animal and how they might show their feelings with certain colors, lines, shapes, and textures. "How would you show that you're afraid of the animal; that you like it?" "Are you going to make the animal large or small on your paper?" "Are you going to put anyone else in the picture?" "What is the animal going to be doing?"

After the discussion has helped to clarify the children's ideas and feelings about the pet, distribute cream manila paper and crayons. Place the animal where all the children are able to see it. Some will still want to look and touch more. As they work on their drawings, encourage them to think about and look at how it moves, what it feels like, its shape and its color. Encourage them also to reflect on how they feel about the pet. Anyone having difficulty should be encouraged to look at and touch the animal more carefully.

Above: Children touch a guinea pig to find ideas for their own work.

During the next several days, as individuals or small groups complete their assignments in reading or mathematics, they could be encouraged to create additional drawings and tempera paintings of the same animal. Encourage the children to try to improve in their abilities to show the ways the pet looks from different viewpoints. Encourage them also to be sensitive to any changes in the pet's personality, and to their changing feelings toward it on different days. "Does it still seem lazy?" "Are you still afraid of it?" Encourage them to show these changes in their work.

To stimulate the children's imaginations about the pet, suggest that they also try imaginary pictures showing it with different kinds of personalities. "Imagine that it is furious. How will your colors and shapes be then?"

Prepare an exhibition of the children's work in the room and hallway display case. Invite children from the other rooms to see it.

Art Materials and Tools

Newsprint paper

Cream manila drawing paper

Colored crayons

Tempera paints, varied colors

Brushes, bristle and watercolor

A small group works together.

An individual studies independently.

Opposite page: *The Black Beast* by Darrell Austin. 1941. Oil. Courtesy Smith College Museum of Art, Northampton, Massachusetts.

Unit Theme: Animals in Art

Lesson Two: How Artists and Critics See Animals

Grades K-3

Subject Objectives

Students will:

- explain how artist's exaggerate the shape, color, and texture of animals in paintings;
- describe the qualities of color, texture, and shape in artists' paintings of animals;
- note how scholars use qualitative language and metaphors to interpret meanings.

Activities

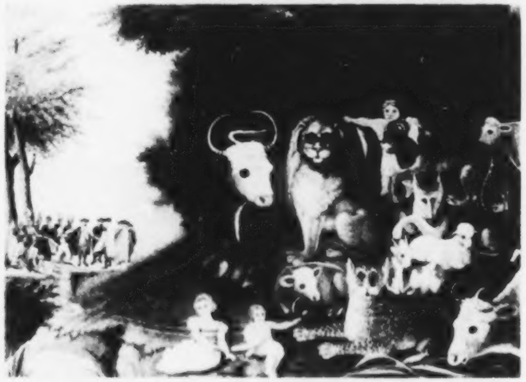
When the children have completed Lesson One, show them several reproductions of paintings by mature artists who have used pets or animals as subjects. Examples of two that could be selected are *The Black Beast* by Austin and *The Peaceable Kingdom* by Hicks. Explain that these paintings illustrate that artists have expressed divergent ideas and feelings about animals. One artist presents animals as sociable, friendly, and gentle; the other shows animals to be fierce and brutal.

Encourage the children to talk about the different ideas and feelings about animals which they see in these two paintings. Ask them questions such as some of these: "Can anyone tell us what they see in these two paintings?" "Which painting has a feeling of friendliness and which a feeling of wildness?" "What did each artist do with color, texture, and shape to make you feel that way?" "What features of the animals did each artist exaggerate?"

Show other paintings of animals which emphasize the contrasting ideas and feelings artists have about animals. Chagall's *I and the Village* could be shown to help children see the way love for animals looks. Chagall loved his animal friends so much when he was a child living in a small Russian village that he dreams he married one of them in this painting.

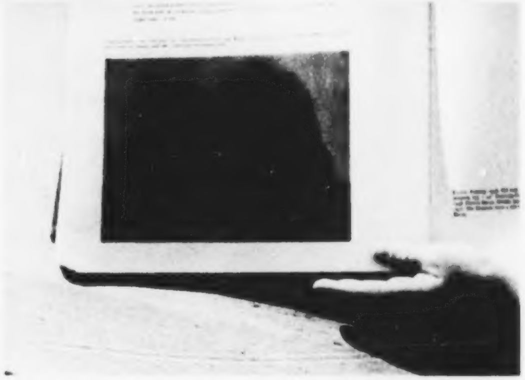
In contrast with this feeling of loving gentleness, Tamayo shows us a different feeling about animals in his painting entitled *Animals*. He makes us feel the savage brutality and violence of which some animals are capable. Another artist's feelings toward animals is expressed in Morris Graves' *Blind Bird*. Encourage the children to voice descriptions which reveal their own perceptions of the feelings embodied in these paintings.

Children's awareness can be raised of the ways qualitative language has been used by art scholars by reading to them short pieces of art criticism. For example, read the following description and interpretation of Graves' *Blind Bird* written by Margaret Gracza. Ask the children if they agree with her interpretation. *We could say a blind bird might as well not have wings. He has no radar like a bat. He needs eyes to fly. Morris Graves painted him dark. He made him shivering and alone with only black holes for eyes. This is a haunting picture, full of hurt.*



Above: A boy looks at Marc Chagall's *I and the Village*. He notes that, "The animal and the man look like they are friends. The colors look happy, too."

Below: *The Peaceable Kingdom* by Edward Hicks. Oil. 1848. Courtesy Philadelphia Museum of Art, Philadelphia, Pennsylvania.



Above: A boy studies Morris Graves' *Blind Bird.*

Below: A boy looks at Tamayo's *Animals.*

*Even the bird's song fails him. It falls to the ground, white and tangled around his feet. The picture gives an impact—a cry of terror, loneliness, helplessness. There is no way out. A bird of the air must have sight if he is going to fly.** Invite the children to give their own interpretations of these or other paintings of animals.

Visual Materials

Austin, Darrell. *The Black Beast.* Smith College Museum of Art, North Hampton, Massachusetts.

Chagall, Marc. *I and the Village.* Museum of Modern Art, New York.

Dubuffet, Jean. *The Cow with Subtile Nose.* Museum of Modern Art, New York.

Graves, Morris. *Blind Bird.* Museum of Modern Art, New York.

Hicks, Edward. *The Peaceable Kingdom.* Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Tamayo, Rufino. *Animals.* Museum of Modern Art, New York.

Library Materials

*Gracza, Margaret Young. *The Bird in Art.* Minneapolis, Minnesota: Lerner Publications, 1966, p.51.

Unit Theme: Animals in Art

Lesson Three: Exploring Media to Find Ideas of Pets

Grades K-3

Subject Objectives

Students will:

- recall the shape, color, texture, and movement of pets as sources of ideas and feelings;
- attend to the qualities of line, color, texture, and shape to create collages, drawings, and paintings;
- explore various qualities of media to make appropriate selections for expressing ideas.

Activities

Initiate a discussion of pets by showing photographs of dogs, cats, monkeys, fish, and so forth. Use this to stimulate the children to recall their own pets at home. Encourage them to describe how they look, the things they do with their pets, and how they feel about them.

Show a film or filmstrip about pets. Encourage them to look for the characteristic ways animals stand and move, their colors, textures, and shapes.

Invite the children to create collages, tempera paintings, and drawings with crayon and chalk showing their own pets or those seen in the films. Encourage each child to explore several of these media to find the ones best suited to showing the pet's unique features. Encourage them to show their pets involved in some characteristic activity such as eating, sleeping, or playing.

Visual Materials

Films and filmstrips of pets

Photographs of pets

Art Materials and Tools

Cream manila paper

Colored construction paper

Collage materials such as yarn, buttons, cloth, and paper scraps

Colored chalk

Paste or glue

Scissors

Tempera paint, varied colors

Brushes, bristle, and watercolor

Experiences with art media can lead children to examine their pets more closely to discover new ideas for future art work.

Unit Theme: Animals in Art

Lesson Four: Children as Art Critics and Aestheticians

Grades K-3

Subject Objectives

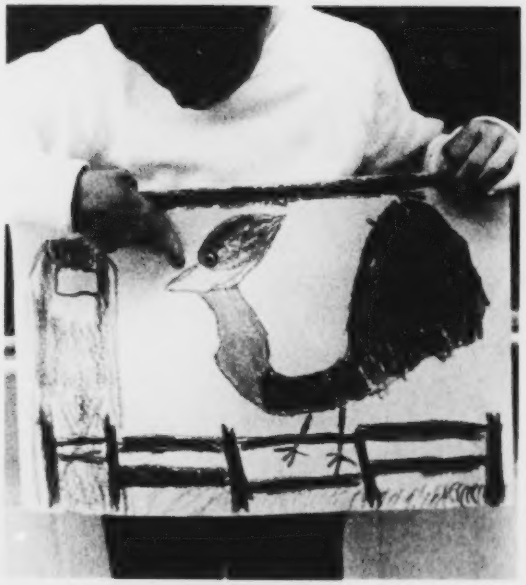
Students will:

- describe the qualities of line, color, texture, shape, and movement in their own collages, drawings, and paintings;
- account for their feelings about works of art in terms of the qualities of animals and design elements in the works;
- identify criteria for judging art.

Activities

Display the children's completed drawings and paintings of their pets. Invite them to become art critics by looking at and talking with one another about the qualities they see in the pictures. By asking questions, help them to verbalize the feelings they see embodied in their pictures and to point out the different ways they are shown through qualities of texture, line, color, shape, and movement. "What feelings do you see in the pictures?" "Which pictures look like the pets move slowly?" "Which look scary?" "What did the children do to make them look that way?" "What kind of lines did they use?" "What kind of colors?"

Lead them to recognize that their pictures, like those created by artists, reveal the uniqueness of each animal and the feelings they have about it. In the two photographs above, children practice describing the visual qualities they see in their classmates' work, as a way of sharing their perceptions with one another.



Left: "I think the bright red tail and yellow beak make the bird look happy. He's happy he can fly over the fence."

Right: "Well, I think Ann made her horse look very proud and strong. Look at his tail and ears."

Invite the children also to play the role of aestheticians. Ask them to discuss how they would react to the following hypothetical situation: "Suppose one of your classmates painted only one color, say purple, over the entire surface of a piece of art paper. He then tells you it is his painting of an animal. Do you think his painting is a work of art? Why or why not?" Consider all responses. There is no one final and right answer. Encourage diverse responses. What does this reveal about the children's standards (criteria) for judging art?

Unit Theme: Animals in Art

Lesson Five: Animals in Three-Dimensional Forms

Grades K-3

Subject Objectives

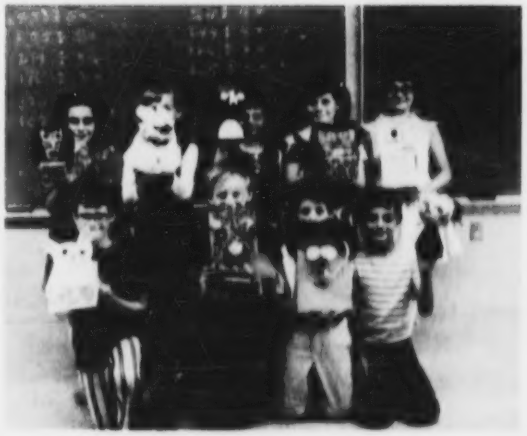
Students will:

- recall the personalities of animals described in books and use them as sources for their ideas and feelings;
- explore ways to present ideas and feelings in three- dimensional forms;
- explain how artists interpret the animals in unique ways in three-dimensional forms.

Activities

Discuss with the children stories of animals which they have been reading. Encourage them to reflect on the animals' personalities, their shyness, strength, or loneliness. Invite each child to select one of these animals and interpret its personality through a three-dimensional form created from found objects (e.g., small boxes, buttons, pipe cleaners, steel wool.) Suggest that they design the forms as puppets to be used later in their own original plays.

Prepare a display of three-dimensional animal forms created by adult artists such as masks and sculpture like those shown here. Invite the children to speculate on the animals' personalities. Encourage them to point out what the artists did to give the animals their unique personalities. Ask the students, "What did the artist do to show the animals' elegance? Did the artist enlarge parts of its form? Or did the artist do something else?" "What did the artist do to make the mask scary?"



Art Materials and Tools

Found objects

Tempera paint

Glue

Stapler

Tape

Visual Materials

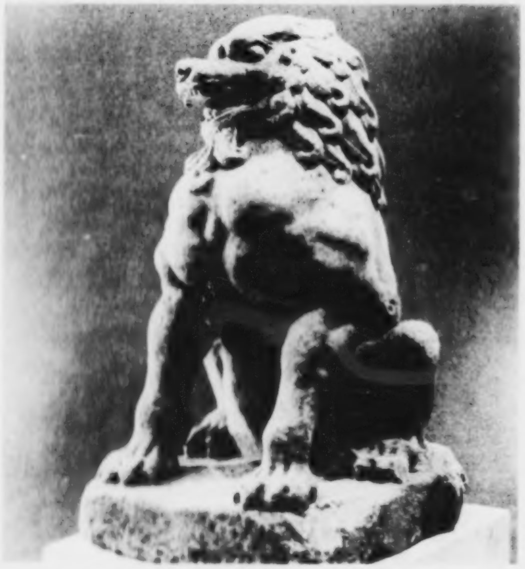
Face Mask. New Guinea. Columbus Museum of Art, Columbus, Ohio.

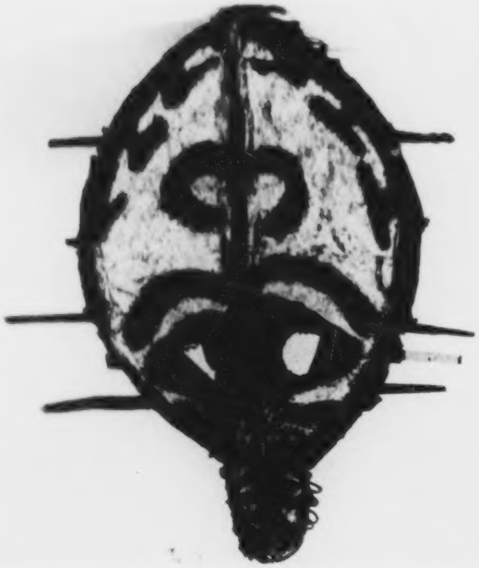
Guardian Lion. China. Cleveland Museum of Art, Cleveland, Ohio.

Above left: Children show their animal puppets made from found objects.

Above right: *Guardian Lion*. White Marble. China, Sui or Early T'ang Dynasty. 31" high. Courtesy Cleveland Museum of Art, Cleveland, Ohio. Purchase from the J.H. Wade Fund.

Below: *Face Mask*. New Guinea. Papuan Gulf Area (Namau People). Bark cloth, bamboo. Courtesy Columbus Museum of Art, Columbus, Ohio. Howald Fund.





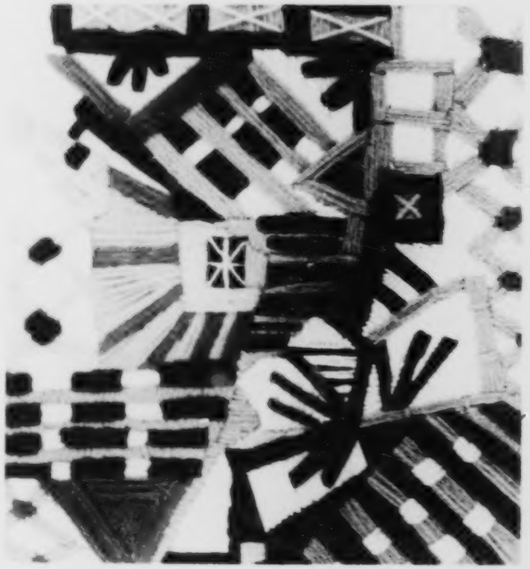
Unit Theme: Expressing Feelings in Art

Grades 4-6

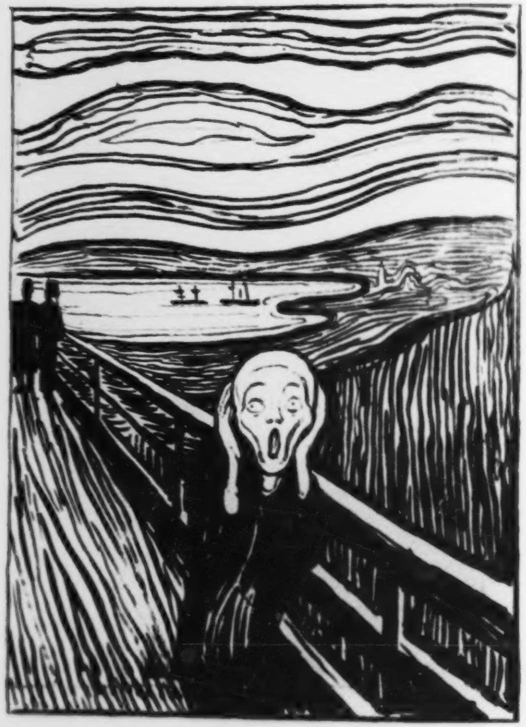
Overview of the Unit

This is a sample unit for the upper elementary grades. It is designed to help children gain increasing confidence in using their inner feelings as sources for creating their own paintings, sculpture, masks, and environmental designs. The unit helps students improve their abilities to respond to their own art works and to those created by artists.

It presents content dealing with the different ways artists express their feelings, some through subject matter such as the human form, and others through emphasizing the qualities of design such as lines, colors, and shapes in a nonrepresentational style. The writings of art scholars, too, are studied as exemplary models for responding to works of art. Six lessons make up this unit. It would require approximately ten to twelve 45-minute periods to complete. The subject objectives for the unit are summarized in the chart on the next page.



Above: A fifth-grade child expresses his feelings through a nonrepresentational stitchery.



Right: An adult artist expresses his feelings. *The Cry* by Edvard Munch. Lithograph. Courtesy National Gallery of Art, Washington, D.C. Rosenwald Collection.

Unit Theme: Expressing Feelings in Art
Grades 4-6

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • carefully observe human faces and forms and views of the environment as sources of ideas; • use inner feelings about human faces and forms and views of the environment as sources of ideas; • use feelings as sources of ideas for creating nonrepresentational forms; • exaggerate the expressive characteristics of human faces and forms and views of the environment in two-and three-dimensional forms; • organize colors, spaces, and objects to create moods; • develop control of drawing, painting, and sculpture media to produce intended effects.	*Students will:* • explain how artists draw upon their feelings as sources for ideas; • explain how artists exaggerate the expressive characteristics of faces in portraits and masks; • explain how artists develop different ways of creating moods in environmental designs; • explain how artists interpret feelings through nonrepresentational forms.	*Students will:* • compare and contrast the style of expressionism produced by people in different cultures.
RESPONSE	*Students will:* • voice descriptions of the qualities they see in faces in their own work and in nonrepresentational works; • account for their feelings about works of art in terms of the qualities of subjects, design, and media; • determine the adequacy of enjoyment as a criterion for judging art.	*Students will:* • compare differences in points of view about art held by scholars and note how these views influence their perception of art; • note that scholars use qualitative language and metaphors to interpret meanings of works of art.	*Students will:* • imagine the visual qualities in expressionist works of art that celebrities would like.

Unit Theme: Expressing Feelings in Art

Lesson One: Seeing and Sketching Faces

Grades 4-6

Subject Objectives

Students will:

- carefully observe human faces as sources for ideas;
- use their inner feelings about human faces as sources of ideas;
- exaggerate the expressive characteristics of faces;
- voice descriptions of the qualities they see in faces in their own art work.

Activities

Invite the children to play the game of guessing how people feel on the inside by looking carefully at their facial expressions. Ask individuals or small groups to express a feeling through their faces. Ask the rest of the class to speculate on their inner feelings. Encourage the class to describe the qualities they see in the different features of the face. "She's feeling mad because her eyes get real round and all white." "Her chin gets pointed."

Ask the children to organize themselves into several small groups. Have the children in each group take turns being the model while the others make quick sketches of their faces. Invite them to imagine how the model is feeling. Encourage them to study the model's face carefully, looking for its most expressive features and exaggerating them in their sketches to heighten and intensify the particular feelings they see. Encourage each child to make several sketches of different classmates' faces, trying to improve in his/her ability to see the expressive qualities in them and transforming the feelings they suggest.

Display the children's finished sketches. Involve them in a discussion of their different qualities. Encourage them to speculate on the feelings expressed in each and to describe the qualities of the facial features they see and the ways they have been exaggerated to dramatize the feelings.

Art Materials

India ink

Pens or swab sticks

Newsprint paper

Above: The teacher asks, "How do I feel?"

Middle: A model poses with feeling.

Below: A classmate sketches.

Unit Theme: Expressing Feelings in Art

Lesson Two: The Style of Expressionism

Grades 4-6

Subject Objectives

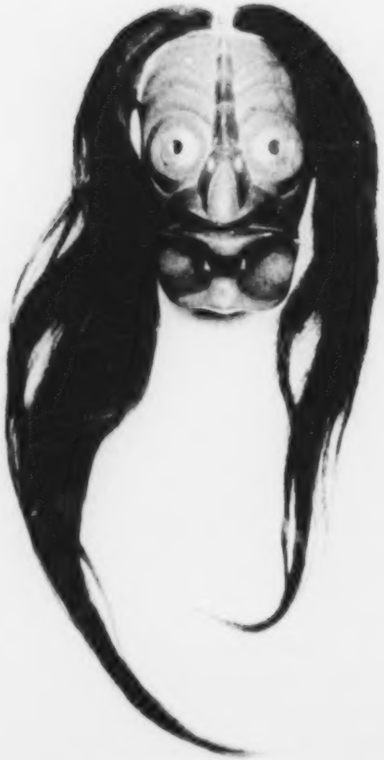
Students will:

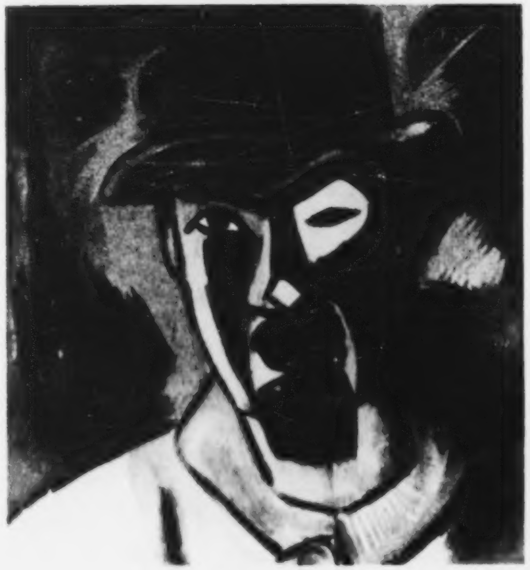
- explain how artists draw upon their feelings as sources for ideas;
- explain how artists exaggerate the expressive characteristics of faces in portraits and masks;
- compare and contrast the style of expressionism produced by people in different cultures;
- determine the adequacy of enjoyment as a criterion for judging art.

Activities

Prepare a display of portraits and masks created by artists in different cultures in the two styles of realism and expressionism. Without identifying the styles by name, challenge the children to sort the display into two groups, according to their pervasive stylistic features. Lead them to perceive shape and color distortions as the pervasive features of expressionism.

Ask them to point out the different ways expressionist artists have exaggerated the shapes and colors of faces to heighten and intensify the feelings and moods of their portraits and masks. Ask the children to compare and contrast the purposes of expressionist artists of different cultures. For example, ask them to speculate on the different functions of masks for primitive people and portraits for 20th century painters. "Why do you suppose artists exaggerate shapes and colors in masks and paintings?"





Invite them to consider the following hypothetical situation: "Suppose no one could be found who likes expressionist works of art. Does this mean they are not good art?" Encourage diverse reactions to this question. It will help students think about whether or not enjoyment is the only standard for judging art.

Above, left: *Healing Mask*. Tonawanda Reservation. Seneca Indian Arts Projects. 1938. Courtesy Rochester Museum of Arts and Sciences, Rochester, New York.

Above, right: *Self Portrait With Hat* by Karl Schmidt-Rutluff. Oil. 1919. Courtesy Cleveland Museum of Art, Cleveland, Ohio. Bequest of William R. Valentiner.

Below, left: Children point out the different features of realistic and expressionistic portraits.

Unit Theme: Expressing Feelings in Art

Lesson Three: Portraits and Landscapes

Grades 4-6

Subject Objectives

Students will:

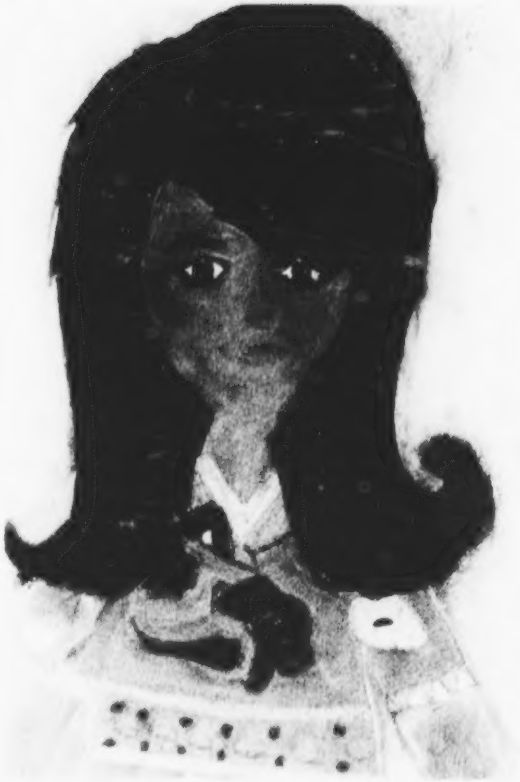
- carefully observe human faces and forms and views of the environment as sources of ideas;
- use their inner feelings about human faces and forms and views of the environment as sources of ideas;
- exaggerate shapes and colors in two- and three-dimensional forms;
- account for their feelings about works of art in terms of the visual qualities of subjects, design, and media;
- compare differences in points of view about art held by critics, aestheticians, and historians and how these views influence their perception of art.

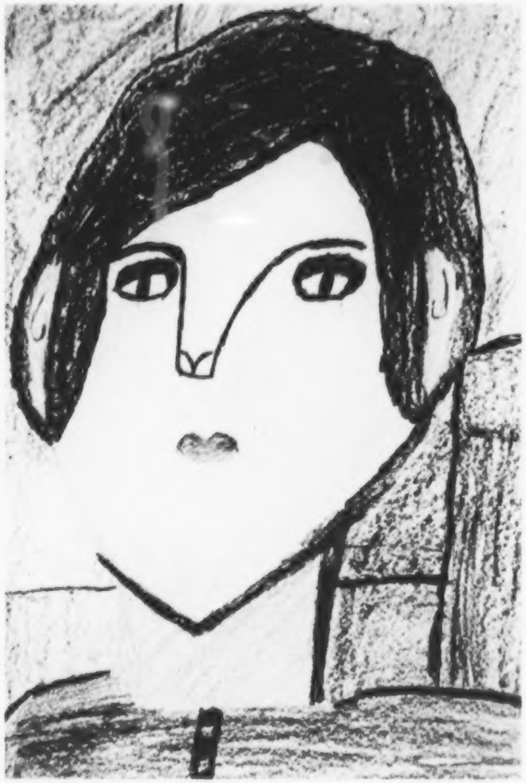
Activities

Invite the children to make two- and three-dimensional portraits in different products, such as masks, sculpture, prints, drawings, or paintings. Discuss with them several options for finding ideas. For example, children could use their sketches made in Lesson One as the beginnings of ideas for new paintings and drawings. Also, they could work from posed models or imagine the faces of famous people.

Ask each child to identify the expressive purpose or function of his/her portrait. "Will it be a mask to decorate a wall or one to wear and cause people to laugh?" "Will it be a sculpture or drawing to either flatter or satirize the subject?" "Will its purpose be to communicate a feeling of love, fear, or hate?"

Encourage each child to try several different media, comparing the effectiveness of each in helping to find ideas and achieving the intended function of the portrait. Encourage the children to exaggerate the shape and color of facial features as they explore the way particular feelings might look.





Left: One child exaggerates the soft, curvy features of her subject's face.

Right: Another child dramatizes the sharp, angularity of his subject's face.

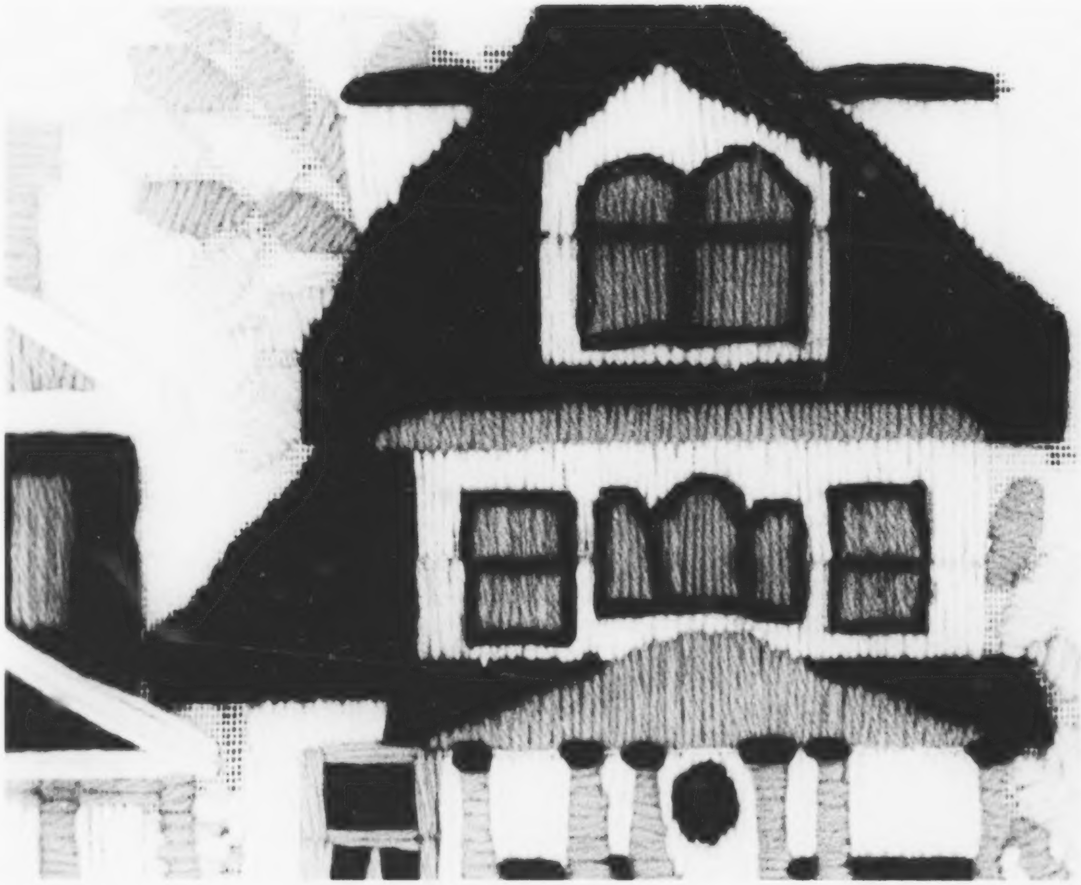
As the children complete their portraits, help them extend their abilities in expressing their feelings to other subjects, such as landscapes. Invite them to find ideas by sketching views in their neighborhood or thinking of imaginary landscapes. Encourage them to exaggerate and distort shapes and colors to heighten and intensify the feelings they are trying to create through their work.

Have the children display their portraits and landscapes. Invite them to discuss or write about the differences in using faces as compared with landscapes as subjects through which to express their feelings. Ask them to identify the feelings which specific works create and to point out the visual qualities which seem to cause them.

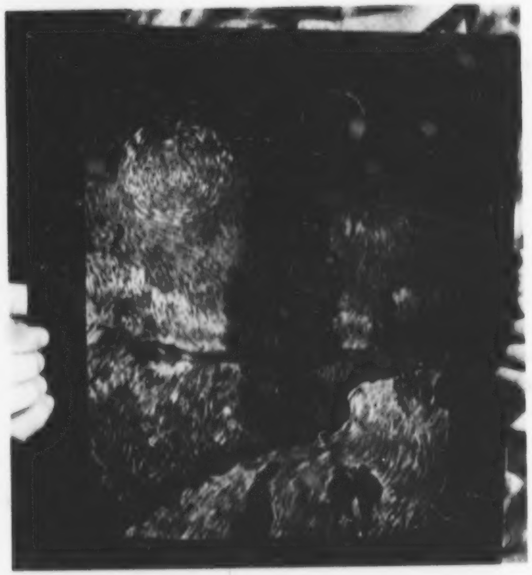
Children can be helped to talk about their own work by comparing the differences in points of view about art held by art critics, aestheticians, and historians. Ask them to read (or read to them) descriptions of a single work of art by different scholars. For example, Meyer Schapiro and Kenneth Clark have described van Gogh's *Road with Cypresses*. Schapiro directs attention to the painting's *organization* of visual elements. Clark, on the other hand, directs attention more to the feelings or *expressive content* of the painting. Ask the children to discuss what they think the differences are in the scholars' points of view and how they cause the children to see different things in the painting.

Meyer Schapiro*

(for van Gogh), a real landscape requires an unearthly character. The cypress…is a shaggy straining form, a vertical forest formed of trees indistinguishably merged, a tormented living spire ascending with abrupt shifts from side to side out of the picture, above the sun and moon. The earth is invested with similar writhing shapes, in the yellow field and the cascading stream of the road…But so powerful is the contrast of the central vertical cypress and the unstable diagonals of the earth that the picture wavers between these opposite pulls. The artist strains to unite them; moon, sun and evening star lie on a strong diagonal slightly bent like the edge of the road below,



Above: A sixth-grade child achieves a calm, clean, and serene feeling in her stitchery of a view in her neighborhood.



and a great cloud inclines to the earth from the star...the common tempo of strokes throughout the work, help to fuse the antagonistic parts. In a world of sharply opposed and crossing objects with pointed forms there is a compelling continuity in the varied paths of the brush strokes—concentric in the sky, parallel, wavy and convergent on the earth, flame-like in the tree.

Sir Kenneth Clark**

Throughout all his work there runs a restless, flowing line, curling and uncurling in endless, agitated spirals. . .We are dazzled by the colour and saturation of light which he is able to convey by a hailstorm of dots and dashes. As for particular images, we find in van Gogh the enormous suns, the gnarled and hollow trees, the pierced and twisted rocks.

Expressionist art involves a dangerous tension of the spirit. . .But the frenzied writhing. . .of van Gogh. . .is in fact painfully similar to the paintings of actual madmen.

The assault they make on our feelings is so violent that people who are not normally moved recognize that something unusual is going on. (They) cannot fail to hear the voice of van Gogh rising to a scream of rapture, pity or despair.

Above: Fifth-graders analyze the ways their landscape paintings express feelings.

Below: Student shows *Road with Cypresses* by Vincent van Gogh.

Opposite page: The model "droops" to communicate a feeling of weariness.

Library Materials

**Clark, Sir Kenneth. *Landscape into Art.* Boston: Beacon Press. 1961, p. 109.

*Schapiro, Meyer. *Vincent van Gogh.* Toronto: Thomas Allen Publishers. 1952, p. 22.

Visual Materials

Van Gogh, Vincent. *Road with Cypresses.* Oil. 1890. Museum of Modern Art, New York.

Art Materials

Papier maché
Sawdust and wheat paste mix
Clay
Wax
Colored chalk and crayons
Tempera paint and brushes
Manila and newsprint paper
Burlap
Yarn and needles

Unit Theme: Expressing Feelings in Art

Lesson Four: The Human Form

Grades 4-6

Subject Objectives

Students will:

- find sources of subjects and themes in personal experiences with the human form;
- use their inner feelings about the human form as sources of subjects and themes;
- exaggerate the expressive characteristics of the human form;
- develop control of drawing, painting, and sculpture media to produce intended effects;
- account for their feelings about works of art in terms of the visual qualities of subjects, design, and media;
- imagine the visual qualities in expressionist works of art that celebrities would like.

Activities

This lesson could be introduced with an activity similar to one used in Lesson One. The teacher or a child could try to communicate an inner feeling through a body action while the rest of the class tries to "get the message" by guessing the feeling expressed. Help the children to empathize (or feel along) with the actions of the model as a way to "get the message."

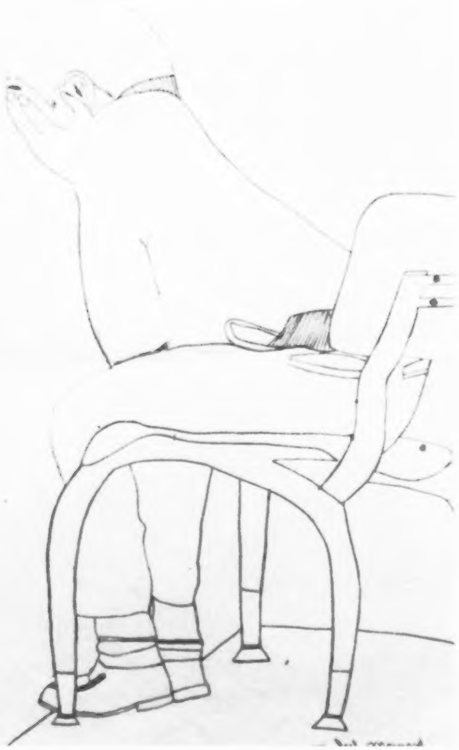
Invite the children to sketch the model in many expressive poses. Encourage them to empathize with the feelings of the model as they explore ways to exaggerate forms which will dramatize their feelings. Encourage each child to create many sketches.

Make available to the children a quantity of reproductions of art work created by professional artists in which the shapes and colors of the human form have been exaggerated to express feelings. Ask them to form into small groups to design displays of these works. Explain that the purpose of the displays will be to help others in school become aware of the feelings embodied in the works.

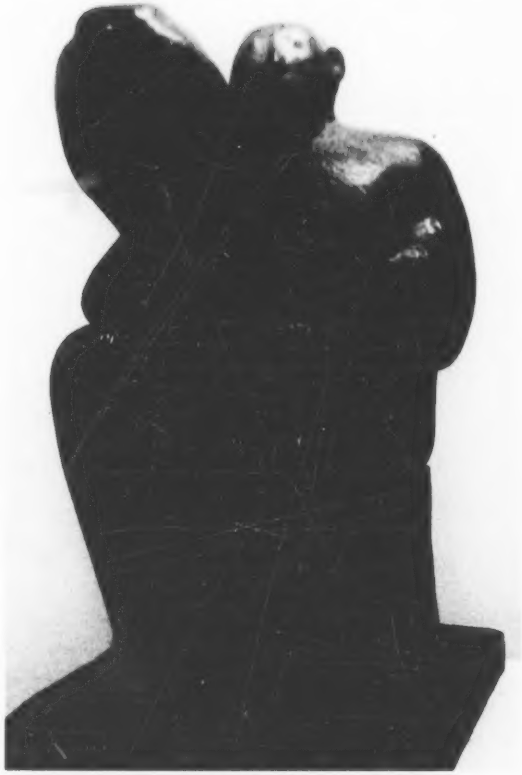
Show the children how to group the works according to either similar or contrasting feelings they see. For example, on the next two pages are a photograph of a sculpture and two reproductions of paintings selected by a fifth grade group to include in their display entitled "Artists' Feelings of Power." They are as follows: *Seated Man with Owl* by Leonard Baskin, *Stag at Sharkey's* by George Bellows, and *Wrestlers in a Circus* by Ernst Ludwig Kirchner.

Encourage the children to include in their displays brief written descriptions of the works they have selected. Help them clarify their own feelings about each work and to identify the visual qualities of shapes, lines, and colors to account for their feelings. The following is an excerpt from one boy's description of Bellow's *Stag at Sharkey's* which he compares with the feelings he sees in Kirchner's *Wrestlers in a Circus*:
There's a feeling of POWER in both these paintings. It's different in each, though. In "Stag at Sharkey's", I have the feeling of slick speed, everything moving fast. There's a feeling, too, of loudness. I think the artist gets this feeling by making the boxers skinny and shiny. They are light colored and stand out sharp against the black background. The "Wrestlers in a Circus" shows a different feeling of power. There's a feeling of heaviness. The wrestlers are strong, but they don't move fast. Everything seems slow

A boy's first attempt at expressing the feelings of the model.



His later, more successful attempt.



Seated Man with Owl by Leonard Baskin. Cherry wood. 1959. Courtesy Smith College Museum of Art, Northampton, Massachusetts.

and quiet. This is because the artist made the wrestlers have really wide shoulders. All the shapes are big, too. The curves are smooth all over.

An alternative activity could be the following: Challenge the children to imagine what expressionist paintings and sculpture certain celebrities might choose to display in their homes. Ask them, "Which of these expressionist works do you think a rock star such as Madonna or Bruce Springsteen would choose?" "Which would a public personality such as Barbara Bush or Princess Diana choose?" "Which would a super athlete such as 'Refrigerator' Perry or Reggie Jackson choose?" Ask the students to explain their selections by describing the visual qualities they think the celebrities would like.

Invite the children to select their best sketches completed at the beginning of this lesson. Encourage each child to transform the sketches into a medium of personal choice, such as paint, chalk, clay, or wire. Devote several class periods to independent study in which each child is able to develop a number of works in one or several media.

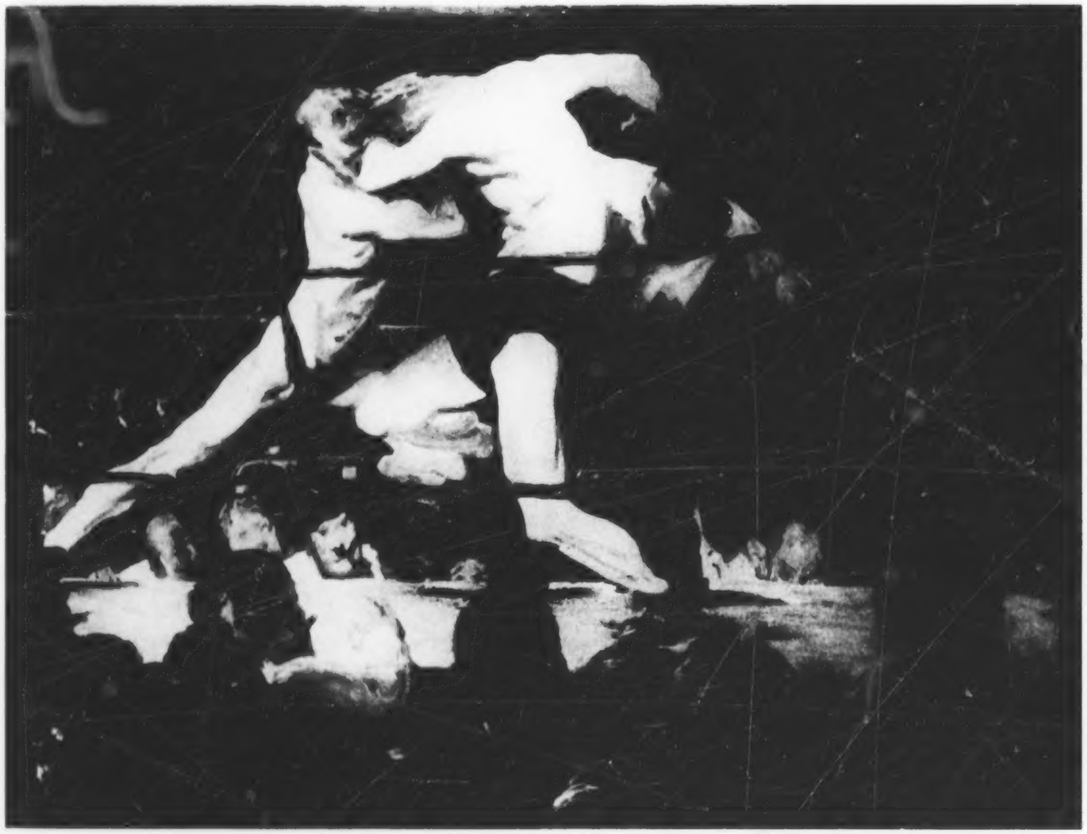
Visual Materials

Baskin, Leonard. *Seated Man with Owl.* Smith College Museum of Art, Northampton, Massachusetts.

Bellows, George. *Stag at Sharkey's.* Cleveland Museum of Art, Cleveland, Ohio.

Kirchner, Ernst Ludwig. *Wrestlers in a Circus.* Cleveland Museum of Art, Cleveland, Ohio.

Munch, Edvard. *The Cry.* Lithograph, National Gallery of Art, Washington, D.C.



Stag at Sharkey's by George Bellows. Oil. 1927. Courtesy The Cleveland Museum of Art. Purchased for the Hinman B. Hurlbut Collection. Cleveland, Ohio.

Art Materials

India ink

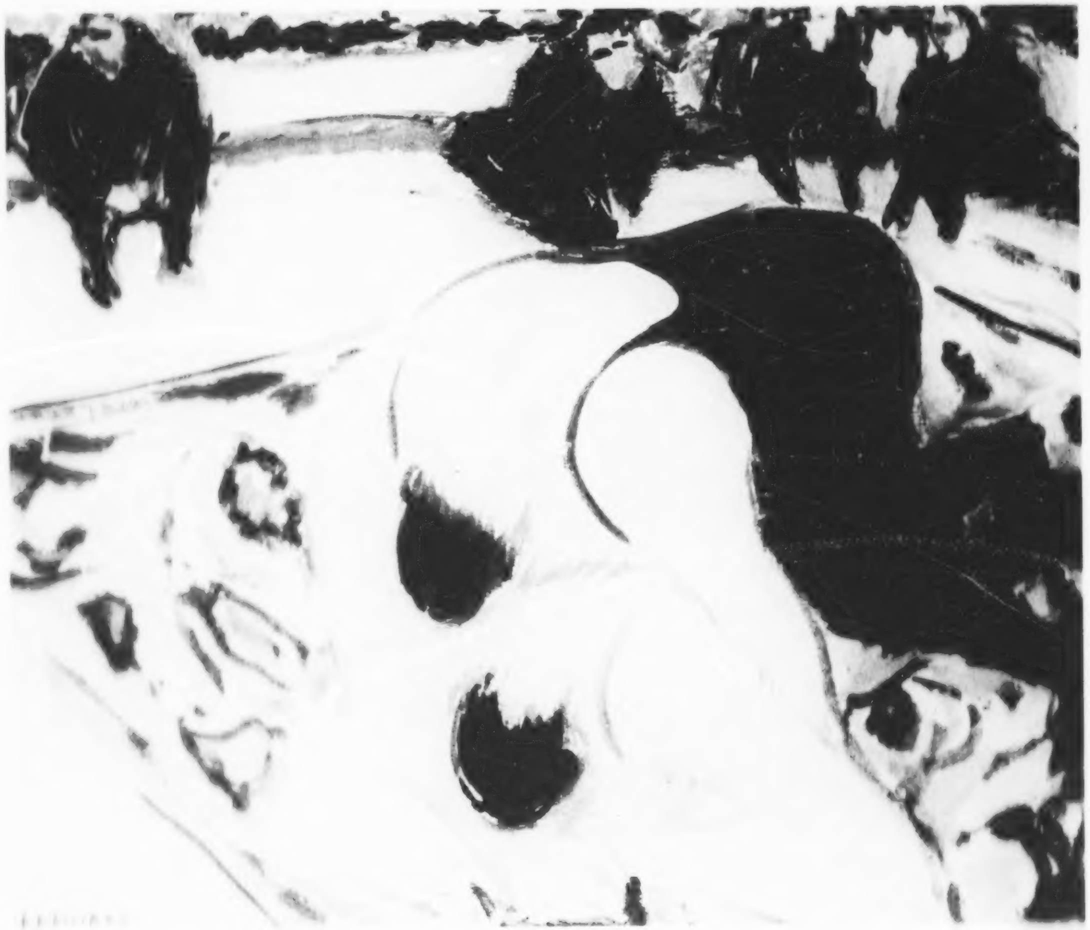
Pens or swab sticks

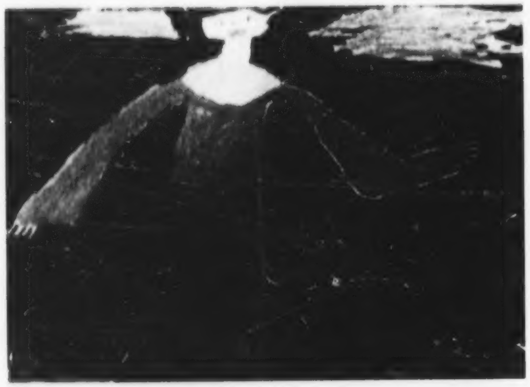
Tempera paint and brushes

Colored chalk

Clay

Stovepipe wire





Above: A fifth-grade child's drawing.

Left: *Wrestlers in a Circus* by Ernst Ludwig Kirchner. Oil. 1906-1909. Courtesy The Cleveland Museum of Art and bequest of William R. Valentiner. Cleveland, Ohio.

Unit Theme: Expressing Feelings in Art

Lesson Five: Environmental Design

Grades 4-6

Subject Objectives

Students will:

- use inner feelings about spaces as sources of ideas;
- organize colors, spaces, and shapes to create moods in environmental designs;
- explain how artists develop different ways of creating moods in environmental designs;
- account for their feelings about environmental designs in terms of the design qualities they find.

Activities

Invite the children to create models of environmental designs in small boxes such as shoe boxes. Rather than having them design a typical room with furniture, ask them to imagine that the space is their school gymnasium and that their task is to create "mood spaces" through which people will walk.

Discuss with the children ways they can control the qualities of colors, shapes, and spaces to cause people moving through their designs to feel certain specific emotions. Help them find visual answers to questions, such as "How can I create a feeling of tenseness or boldness or crispness?" "As people walk through my design, what kinds of colors and shapes will make them sense moods, such as peacefulness, joyfulness, or excitement?" "Should the shapes be sharp and angular or soft and rounded?" "Should the colors be quiet and subtle or harsh and jarring?" "What mood do I want and how can I get it?"

Challenge the children to create the moods and feelings without reliance on ordinary devices, such as "spooky" skeletons, etc., but through the quality of the colors, shapes, and spaces they invent. Discuss with the children possible materials to use, such as colored construction paper, tissue paper, colored cellophane or gelatins, burlap, yarn, and varied found objects (e.g., straws, toothpicks, etc.)

In a subsequent activity, invite the children to explore ways to alter the mood of their classroom environment through the creation of "light shows." Demonstrate ways they can create 2"x 2" slides which when projected on surfaces in the room will change the mood and influence the feelings of individuals. Provide each child with several 2"x 2" pieces of clear slide plastic (treated acetate) and cardboard slide holders. Encourage them to experiment freely by painting directly on the plastic with colored India ink, magic markers, and Burgess ink. Also encourage them to try out the effects of overlapping colors and shapes by sandwiching between two sheets of plastic such materials as colored gelatins, tissue paper, yarn, and plastic pellets. Encourage the children to search for the unique qualities of these materials by processes, such as scratching, gluing, and even burning the plastic sheets. Encourage each child to create a number of slides.

Ask them to form into small teams to prepare and present their light shows to the class. Using several projectors simultaneously, they could combine and overlap slides on the walls, floor, and ceiling to create specific moods.

Suggest that they try to intensify the feelings of the audience by integrating music and other recorded sounds with the visual images. Also, dances could be spontaneously invented by the children as related parts of the total environmental design.

Visit local commercial buildings and private dwellings. Or, show films and photographs of architecture and interiors, such as the *Gothic Cathedral of Chartres*, the *Cadet Chapel* at the Air Force Academy, and the *TWA Terminal Building* at Kennedy International Airport. Discuss with the children the different moods and feelings the architects and designers have created. Ask them to point out the ways colors, spaces, and shapes have been designed to create feelings.

Art Materials

Boxes
Colored construction paper
Colored cellophane or gelatins
Colored tissue paper
Clear treated acetate
Slide holders
India ink and Burgess ink
Magic markers
Yarn and wire
Plastic pellets
Rubber cement

Visual Materials

Films or photographs of the following:

The Chartres Cathedral, Chartres, France.

The Air Force Academy Chapel, Colorado Springs, Colorado, by Skidmore, Owings, and Merrill.

The TWA Terminal Building at Kennedy International Airport, New York, by Eero Saarinen.

Library Materials

Hillyer, V.M. and Huey, E.G. *Young People's Story of Architecture*. New York: Meredith Press, 1966.

Bardi, P.M. *Architecture: The World We Build*. New York: Franklin Watts, 1972.

Above, left: A girl creates a "mood space."

Above, right: Children observe the way moods are created in interior design by light, form, and texture.

Below: Children participate in their own light show.

Unit Theme: Expressing Feelings in Art

Lesson Six: Nonrepresentational Art

Grades 4-6

Subject Objectives

Students will:

- explain how artists interpret feelings through nonrepresentational forms;
- use feelings as sources of ideas for creating nonrepresentational forms;
- voice descriptions of the qualities they see in nonrepresentational works;
- note that scholars use qualitative language and metaphors to interpret the meanings of works of art.

Activities

Explain to the children that some artists, in order to express their feelings, paint pictures in which there is no realistic subject matter and that these are referred to as nonrepresentational paintings. Prepare a display of nonrepresentational paintings. Encourage the children to study the paintings to sense their feelings. Ask them to compare paintings which have decidedly different feelings such as Franz Kline's *New York* and Ellsworth Kelly's *Red Blue*. Help them create simple descriptions of the paintings' qualities. This one by a fourth-grade child can serve as one example: "One painting has smooth and clean shapes. The other has ragged and rough shapes."

To help children increase their awareness of how the language which art critics and aestheticians use can lead them to a more sensitive perception of the qualities in a work of art, ask them to read (or read to them) the writings of art scholars. One critic which could be read is Rachael Baker. Her description and analysis of Stuart Davis' painting *Owh! In San Pao* can lead children to see how feelings are created by shapes and colors in a nonrepresentational painting. Direct their attention to her use of "qualitative language" consisting of suggestive metaphors and well-chosen adjectives and verbs.

Rachael Baker says, *The modern American painter Stuart Davis catches the excitement of a moment of jazz in the vivid painting that is called tantalizingly "Owh! In San Pao." This is a painting of startling contrasts. We see contrasts of shape, size, direction, light and dark, and dazzling contrasts of color.*

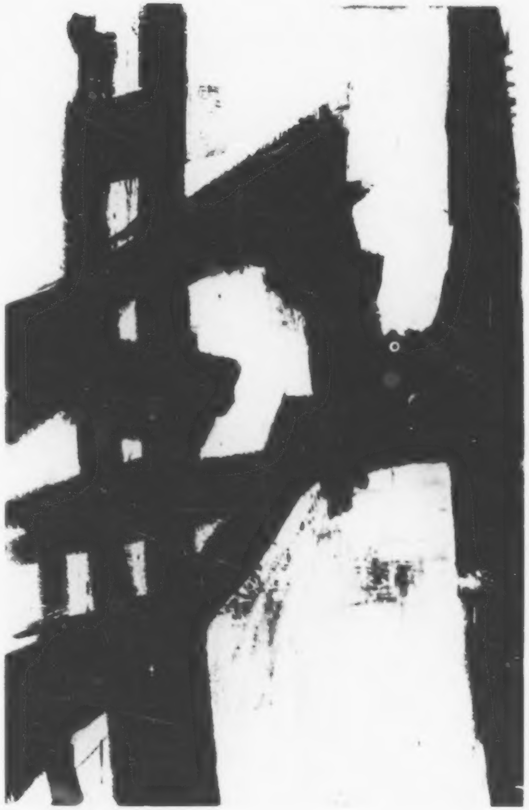
Circles are contrasted with squares. Triangles are contrasted with rectangles. Shapes point up, down, sideways, in every direction. Planes tilt at all angles, interestingly, excitingly.

Light shapes contrasted with dark shapes, and dark shapes contrasted with light shapes seem to move restlessly, incessantly before our eyes.

Vivid, intense color contrasts startle us, bright yellow, brilliant blue, intense green, burning orange, hot glaring violent purple.

Unexpected shapes jolt us, a circle slashed, a rectangle flaring strangely, a bite taken out of a triangle. No matter where we look, the eye has no rest. We feel change and excitement.

Though this painting pictures no girls in beaded dress, no couples dancing the Charleston, though it portrays no wail of saxophones, no hot heat of drums, still with shapes alone it makes us feel the excitement in some nameless night spot, of a thrilling moment of jazz.[*]



Invite the children to create their own nonrepresentational paintings as ways to express their feelings. In discussing their completed paintings, encourage them to use qualitative language to share with one another the feelings they see in their own work.

Above: *New York* by Franz Kline. Oil. 1953. Courtesy Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox.

Visual Materials

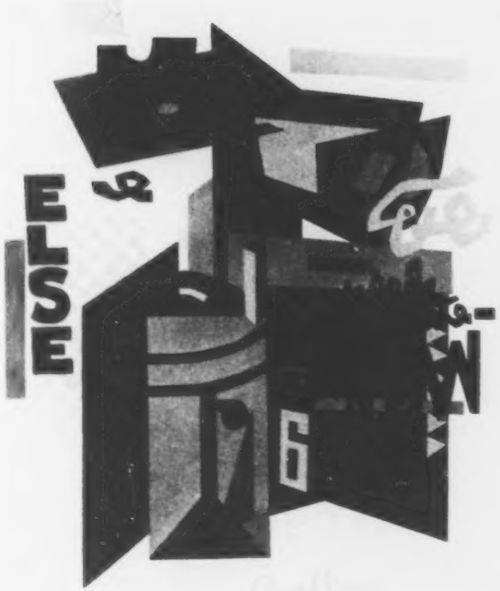
Brooks, James. *Rasalus.* Oil. 1959. Whitney Museum of American Art, New York.

Davis, Stuart. *Owh! In San Pao.* Whitney Museum of American Art, New York.

Kelly, Ellsworth. *Red Blue.* Cleveland Museum of Art, Cleveland, Ohio.

Kline, Franz. *New York.* Albright-Knox Art Gallery, Buffalo, New York.

Vasarely, Victor. *Composition.* Oil. Columbus Museum of Art, Columbus, Ohio.



Library Materials

*Baker, Rachael. "Shapes that Say Owh! In San Pao," *Artist Jr.*, Vol. 7, No. 3, January, 1966.

Franc, Helen M. *An Invitation to See: 125 Paintings from the Museum of Modern Art.* New York: Museum of Modern Art. 1973.

Morman Jean M. *Wonder Under Your Feet: Making the World of Art Your own.* New York: Harper and Row, 1973.

Left: *Red Blue* by Ellsworth Kelly. Oil. 1962. Courtesy Contemporary Collection of the Cleveland Museum of Art, Cleveland, Ohio.

Middle: *Owh! In San Pao* by Stuart Davis. Oil. 1951. Courtesy Whitney Museum of American Art, New York.

Right: A sixth-grade girl paints a nonrepresentational painting.

Unit Theme: The Environment and Art

Grades K-3

Overview of the Unit

This unit is designed for use with lower elementary grade children. It focuses on the environment, both the constructed and natural, as sources for ideas of subjects and themes. Teachers may want to place more emphasis on one kind of environment than on the other, depending on the location of the school.

In the three lessons which comprise the unit, children will take part in activities with various media and also engage in discussions about the work of artists who have used their environment as a source for ideas. In addition, an activity is designed to help students understand that art scholars help people perceive qualities in works of art. The total unit will require from five to seven 45-minute periods to complete. The subject objectives making up the unit are summarized in the chart on the next page.

Above: Children discuss their own work based on experiences with the natural environment.

Below: Children discuss the different ways artists have used their environment as a source for ideas.

Unit Theme: The Environment and Art
Grades K-3

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • carefully observe the visual qualities and characteristics of objects in the environment; • invent different ways of presenting ideas in pottery, stitchery, drawing, and painting; • compare planned and improvised ways of helping ideas unfold; • make appropriate selections of media for expressing ideas; • develop control of drawing, painting, and collage media to produce intended effects.	*Students will:* • identify the varied sources that artists draw upon for ideas in the environment; • explain how artists develop different ways of presenting ideas in visual forms.	
RESPONSE	*Students will:* • voice descriptions of the visual qualities they see in works of art; • interpret meanings in works of art.	*Students will:* • recognize the visual qualities that art scholars perceive in works of art.	

Subject objectives for Art in Society are left blank because the unit does not address these objectives.

Unit Theme: The Environment and Art

Lesson One: Looking at Nature for Ideas

Grades K-3

Subject Objectives

Students will:

- carefully observe objects in the natural environment for ideas, taking note of their visual qualities;
- invent different ways of presenting ideas in pottery, stitchery, drawing, and painting;
- make appropriate selections of media for expressing ideas.

Activities

Ask the children to bring to school small objects found in the natural environment, such as stones, twigs, insects, leaves, marine life forms, flowers, tree bark, seeds, and so forth. The children may be taken on a tour of the school ground to look for these objects and also to make texture rubbings of tree bark, rocks, brick walls, and sidewalk cracks as inspiration for various art products.

Encourage the children to look selectively at and touch the objects they examine for ideas. Direct their attention, for example, to the objects' unique qualities of color, shape, and texture.

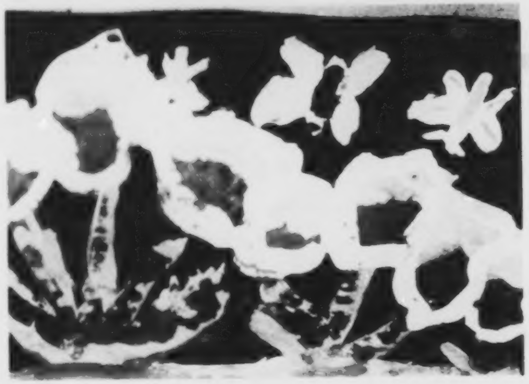
Above, left: Children find acorn cups and ask, "Would that be a good shape for a pot in clay?"
Middle left: Third graders find ideas by making texture rubbings of tree bark.
Below, left: This boy carefully examines the visual qualities of dandelions in search of his idea.
Above, right: First grade children find ideas by carefully looking at marine life objects.
Below, right: Children collect stones and wonder, "What ideas could I get from these shapes?"

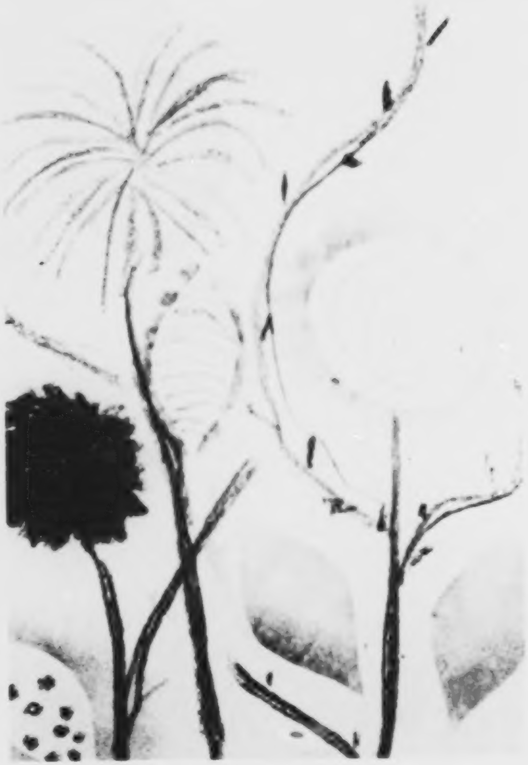
They can be helped to see and feel more sensitively by having opportunities to discriminate between the qualities of different kinds of objects. For example, ask them to compare the "coarse and rough" textural qualities of tree bark and the "prickly and crisp" qualities of coral.

Invite the children to design displays of these natural objects so as to highlight and dramatize their unique visual qualities. Children can refer to them as sources of ideas for the duration of the lesson. Discuss with the children ways these objects can stimulate their ideas for different art products, such as painting, stitchery, pottery, and drawing. Lead them to see, for example, that the forms of certain stones and seeds might suggest ideas of pottery forms or shapes for chalk drawings; or that possibly the textures of tree bark or marine life forms could inspire their ideas for stitchery or paintings. Ask the children to select the objects which have the most intriguing possibilities for development into an art form.

Also discuss with the children the unique qualities of different art media they might use (e.g., clay, chalk, paint, yarn, etc.) Encourage each child to experiment with several media and processes to find the ones most appropriate for interpreting his/her ideas.

Ask the children to talk about their completed works. Encourage them to share with one another the reasons for their choices of media and their selections of natural objects. Ask questions, such as "What qualities of the stones did you try to bring out in your work?" "Whose work has a very fuzzy quality?"





Art Materials

Clay

Tempera paint and brushes

Colored chalk

Manila and newsprint paper

Colored construction paper

Burlap, yarn, and needles

Above, left: This girl is decorating her pot with massive clay shapes. Her idea came from studying the shapes of stones.

Below, left: A third-grade child first selects tempera paint to interpret his ideas of flowers.

Right: At another time, he selects chalk as his medium to interpret a similar object.

Unit Theme: The Environment and Art

Lesson Two: Artists Look at Their Environment

Grades K-3

Subject Objectives

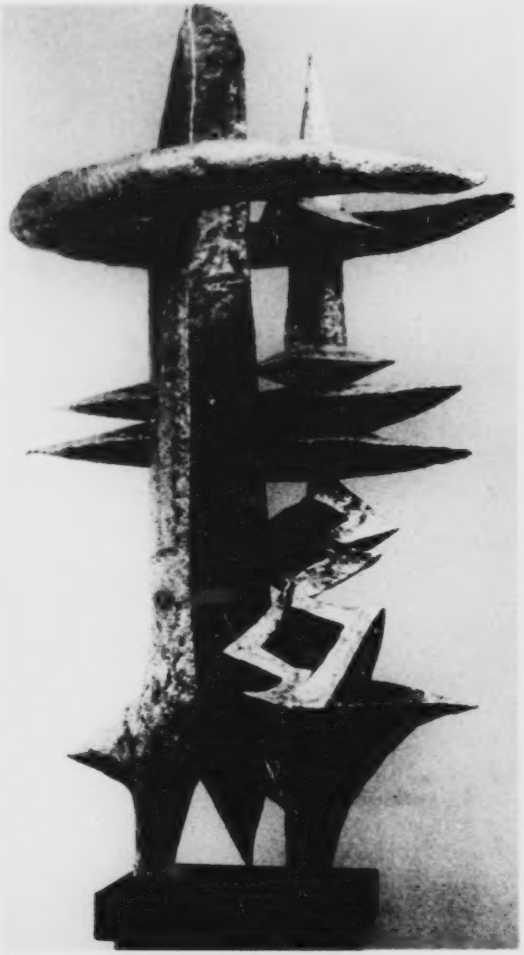
Students will:

- identify the varied sources that artists draw upon for their ideas in the natural and constructed environments;
- explain how artists develop different ways of presenting ideas in visual forms;
- describe visual qualities and interpret meanings in works of art;
- recognize the visual qualities that art scholars perceive in works of art.

Activities

Work with the children to collect and create displays of art which reveal the varieties of objects from the natural and built environment that have been used as subjects by artists. Of value would be works that include subjects found in the city as well as in rural and suburban areas. For example, commercial products such as Brillo boxes and Campbell's soup cans have been of interest to Andy Warhol as subjects; panoramic city scapes have interested artists such as Dong Kingman and Preston Dickenson. Close-up views of plant life, on the other hand, have been of interest to Georgia O'Keeffe and Seymour Lipton as their subjects. Include in the displays varied kinds of products, such as stitchery, painting, sculpture, and pottery.

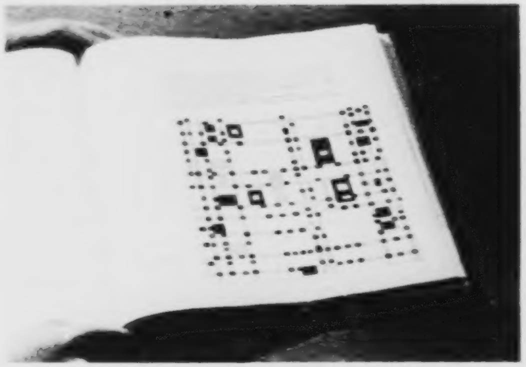
Ask the children to group artists' works according to the subjects they use, such as buildings, land-



Above: *Sorcerer* by Seymour Lipton. 1957. Courtesy Collection of The Museum of American Art, New York.

Above, left: A child observes Preston Dickenson's *Harlem River*.

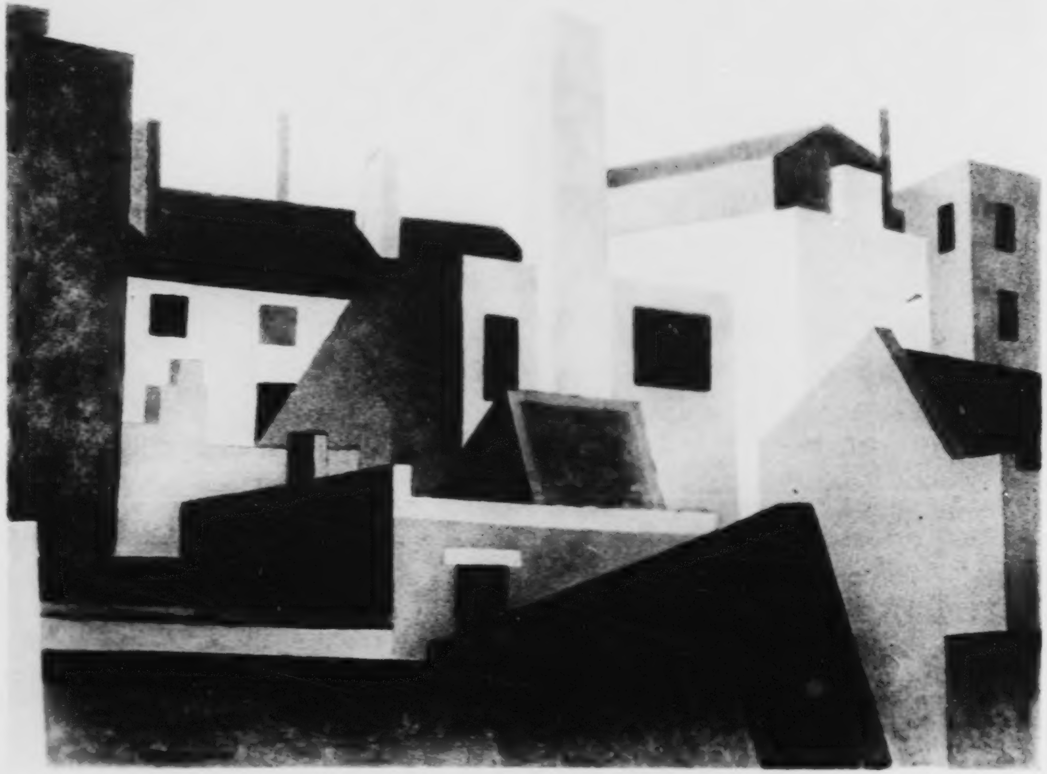
Below, left: A child explains his display of different artists' views of trees and landscapes.



scapes, seascapes, flowers, seeds, and so forth.

Also have them group them according to different viewpoints from which artists have observed their subjects, such as close up, far away, from below, and from above. Encourage the children to compare the variety of subjects artists have used with the kinds they themselves have found. Help them broaden their awareness of possible subjects to look for in their own environment.

Read to the children descriptions and interpretations of some of the artists' works in their displays that have been written by art critics and historians. For example, Chase and Sue Cornelius have described Mondrian's painting, *Broadway Boogie Woogie* in this way: *What can the meaning of this picture be? It is the work of one of the most distinctive artists of modern times—the Dutch painter Piet Mondrian (MON-dree-on) whose unique style is instantly recognizable. All we see are lines and squares. The painting is really an arrangement of geometric shapes of different colors. What can the artist be doing? Is this patchwork of form and color a cityscape? Its title indicates it would be a view of New York's famous entertainment street, and hectic activity. To convey this latter idea, Mondrian*



Above: *Buildings* by Niles Spencer. Oil. Courtesy Columbus Museum of Art. Gift of Ferdinand Howald. Columbus, Ohio.

Left: A child studies Piet Mondrian's *Broadway Boogie Woogie*.

*has added to the title the name of a jazz dance popular at the time the picture was painted—the boogie woogie. We see no people or buildings as would be expected in the usual painting. Mondrian rarely painted objects. He tried to convey an idea or mood with geometric shapes, their arrangement and color. In this work the alternating patches of color suggest the tempo of Broadway, with its constant activity, and the flashing lights and colors that make it such a magical place.**

Ask the children to create their own descriptions and interpretations of the artists' works they have included in their displays. Focus their attention on the unique qualities and meanings expressed by each work. For example, here are three paintings along with the responses to them by second-grade children. Notice that, although stated simply, they describe visual qualities ("smooth," "soft and fuzzy," "pointed and sharp"). And they interpret meanings ("quiet," "peaceful," "mean looking").

Library Materials

*Cornelius, Chase and Sue. *The City in Art*. Minneapolis: Lerner Publications Co., 1966.

Visual Materials

Burchfield, Charles. *An April Mood*. Whitney Museum of American Art, New York.

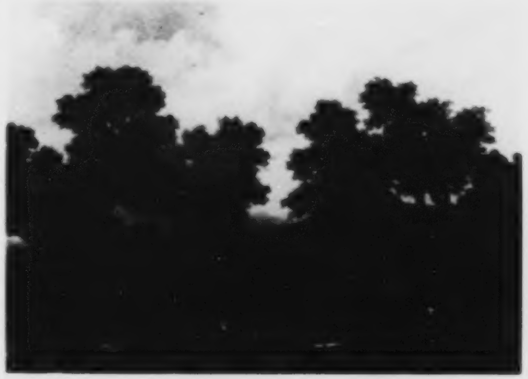
Lipton, Seymour. *Sorcerer*. Whitney Museum of American Art, New York.

Mondrian, Piet. *Broadway Boogie Woogie*. Museum of Modern Art, New York.

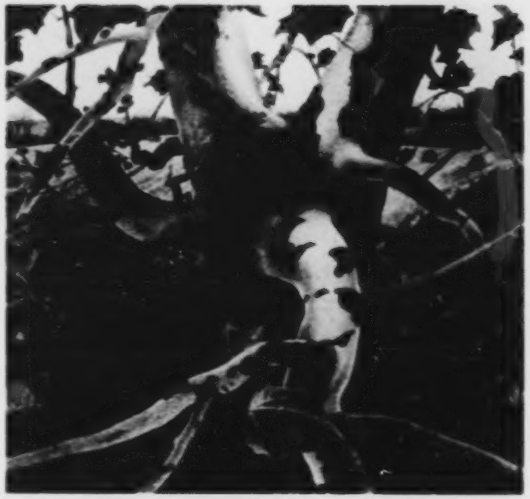
Ruisdael, Jacob. *A Wooded and Hilly Landscape*. The Cleveland Museum of Art, Cleveland, Ohio.

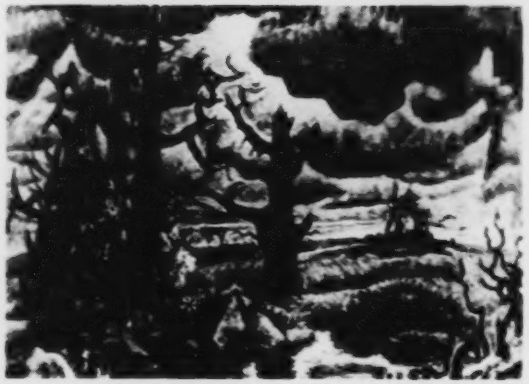
Spencer, Niles. *Buildings*. Columbus Museum of Art, Columbus, Ohio.

Wyeth, Andrew N. *The Hunter*. The Toledo Museum of Art, Toledo, Ohio.



"The trees in this picture are soft and fuzzy." *A Wooded and Hilly Landscape* by Jacob Ruisdael. Oil. 1628. Courtesy The Cleveland Museum of Art, Cleveland, Ohio. Purchase, Leonard C. Hanna, Jr. Bequest.





Above: "This tree is smooth and it curves around a lot." *The Hunter* by Andrew H. Wyeth. Tempera. 1943. Courtesy The Toledo Museum of Art, Toledo, Ohio. Elizabeth C. Mau. Bequest.

Below: "The trees are all pointed and sharp. Everything is mean looking, too." *An April Mood* by Charles Burchfield. Watercolor. 1946-55. Courtesy Whitney Museum of American Art, New York. Gift of Mr. and Mrs. L.A. Fleischman.

Unit Theme: The Environment and Art

Lesson Three: The Neighborhood

Grades K-3

Subject Objectives

Students will:

- carefully observe the qualities of objects in the natural environment;
- invent different ways of presenting ideas in two-dimensional forms;
- develop control of drawing, painting, and collage media to produce intended effects;
- voice descriptions of the qualities they see in their own works of art;
- compare planned and improvised ways of working for helping ideas unfold.

Activities

Discuss with the children the areas in their neighborhood which they would like to visit to look for ideas for drawings, paintings, and collages. Ask them to recall significant characteristics of those areas that will stimulate them to make more careful observations at a later time. For example, ask them, "Do you remember if you see the view from below or above?" "Were you close to it or a long way off?" "What kinds of shapes and colors do you recall seeing?" "What sounds do you remember hearing?"

Also ask them to recall their reactions to the view. For example, ask, "Did the view make you feel closed in?" "Did it make you feel tall and powerful or small and lost?"

Above: Children ask, "How does a tree look from this view?"

Right, above: Children point out the way roof lines "move" rhythmically down the street.

Right, below: These children decided to plan their work by making preliminary sketches before developing them further in paint.

Accompany the children on trips to the views in the neighborhood which they have identified. Encourage them to observe from unusual viewpoints, to take note of important details, to study relationships among different objects, to listen for sounds, and to notice their own feelings as they look and listen.

On returning to the classroom, discuss with the children their observations and feelings on the trips. Help each child identify the views he/she would like to develop into chalk and crayon drawings, tempera paintings, and collages. Encourage each child to select one medium and develop a number of pictures with it over a period of time. In this way, children can successively improve.

Explain the differences between planned and improvised ways of working. Show them how they could plan their pictures by making preliminary sketches of several versions of the views before working with the chosen medium. Show them how, on the other hand, they could work more spontaneously, improvising with the medium as they interpret the idea. Children should know that both ways of working are equally effective in helping ideas unfold. Encourage each child to try out both ways of working and select the one which seems most appropriate for interpreting specific ideas.

After all the children have completed several pictures, ask them to form into small groups to talk about their works. Encourage them to discuss a number of aspects of their work, such as the following:

- their chosen ways of working—planned or improvised. "Which way worked best for you?" "What characteristics and qualities does each way contribute to the pictures?" "Which pictures appear to have been done in planned ways and which, in improvised ways?"

- the different qualities of line, color, texture, and shape in one another's work. "Describe the different kinds of shapes and lines used to make trees in one another's work." "Compare the kinds of lines and shapes used to depict constructed objects with those used to depict natural objects."
- the differences in points of view shown in their work. "Describe the different effects that viewpoints, such as close-up, distant, and underneath, have on your feelings."

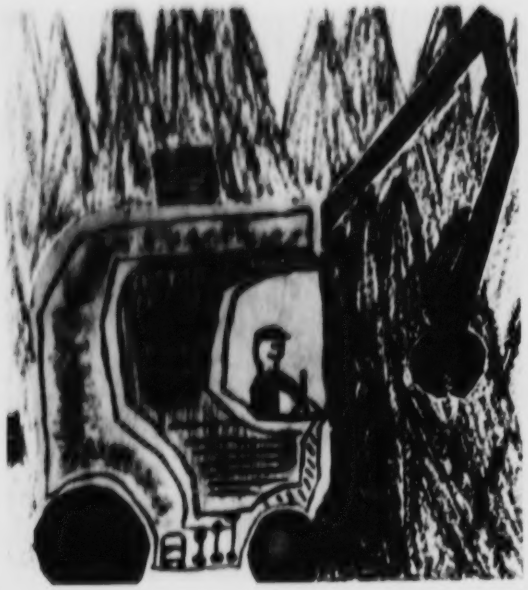
Work with the children to create displays of their work which will dramatize the works' many unique differences in visual qualities, points of view, and ways of working.

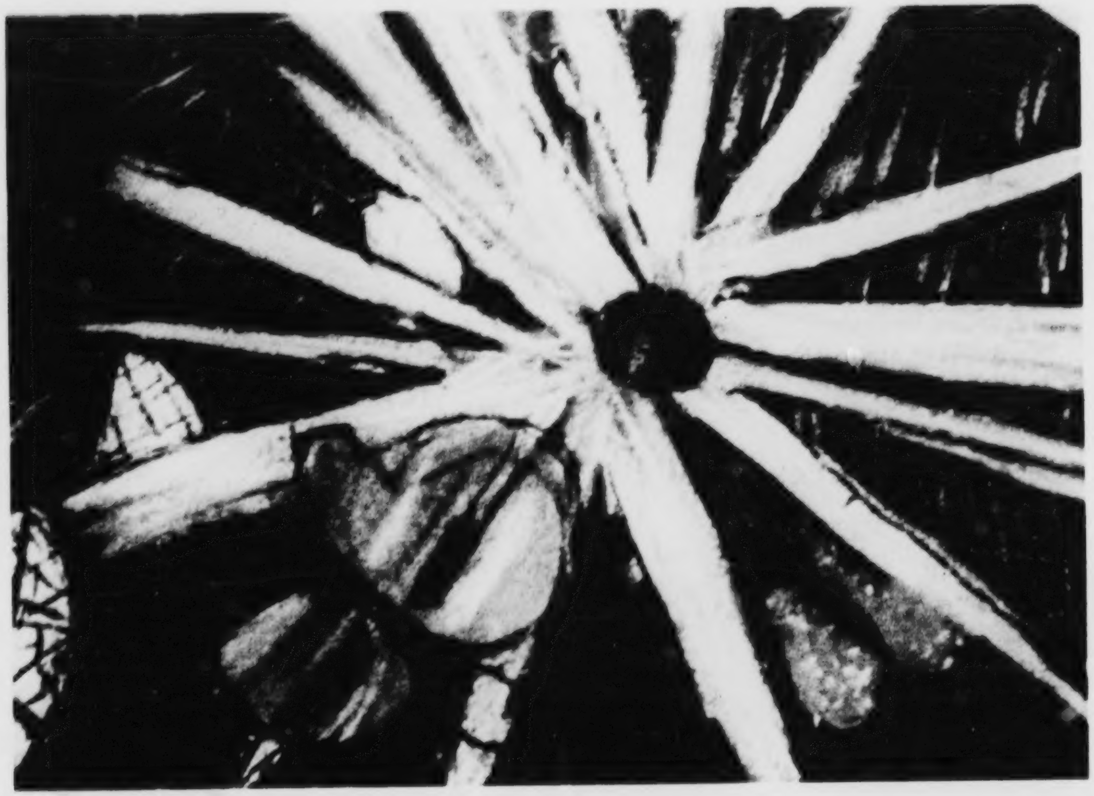
Art Materials

Tempera paint and brushes
Colored chalk
Wax crayons
Newsprint and manila paper
Colored construction paper
Rubber cement and paste
Scissors

Left: These children decided to work spontaneously and improvise ideas as they develop their collages and paintings.

Right: Children compare the different qualities of line, color, texture and shape in their pictures of trees.





Above, left: Strong, crisp shapes are created in this side view by a second-grader.

Right: Soft, fuzzy shapes are created in this second-grader's *Bug's Eye View*.

Unit Theme: Fibers

Grades K-3

Overview of the Unit

Fibers of various sorts have been woven into various textile products by people for many thousands of years. Products of the loom are often prized among our highest artistic achievements. Many examples of woven products are to be found in the collections of art museums. These products tell us about the high quality of civilizations that existed many hundreds of years ago. How various fiber materials can be used and how the weaving process enables people to design many beautiful and useful works of art are the underlying themes of this unit. Primary grade students will learn to create their own fiber products. In addition, the unit will help them develop their abilities to respond to the work of fiber artists and understand some of the social values communicated by fiber products. The unit consists of five lessons and would require from seven to ten 45-minute periods to complete. The subject objectives for the unit are summarized on the next page.

Above: A second-grade child creates her own stitchery.

Right: Children examine the work of a contemporary weaver.

Unit Theme: Fibers
Grades K-3

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • experiment with various qualities of fibers for use in weaving and stitchery processes; • develop control of various fibers to produce intended effects.	*Students will:* • explain how textile designers and weavers achieve control of their media.	*Students will:* • explain the various ways that textiles express beliefs held by cultural groups.
RESPONSE	*Students will:* • identify some of the functions of fibers; • judge and explain the personal significance of fiber products.	*Students will:* • point out the visual qualities that art historians attend to in textiles.	

Unit Theme: Fibers

Lesson One: Experimental Weaving with Found Materials

Grades K-3

Subject Objectives

Students will:

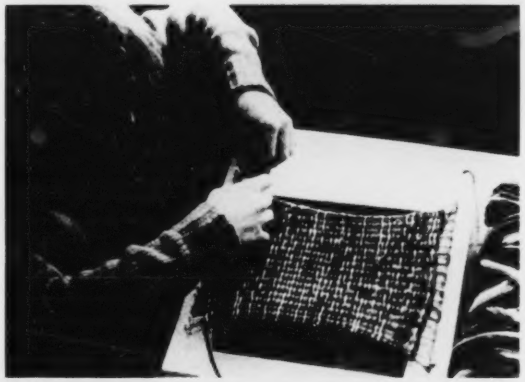
- experiment with various qualities of fibers for use in the weaving process;
- identify some of the functions of fibers.

Activities

Arrange a display which includes such items as a tangle of string, a piece of cloth, a sweater, a partially knitted garment, a bird's nest, a simple applique, and an example or two of stitchery.

Discuss the display with the class to arrive at the general understanding that every item in the display is some form of fiber, and that they can be put to many uses. In addition, invite the children to think about our dependence on various types of fibers and the many uses to which they are put, such as in clothing, string, rope, fish lines, rugs, room dividers, upholstery, curtains, and draperies.

Show films on the subject, such as *Fibers* by Churchill, Inc. and *Loom Weaving* by Brandon. Have the children make a collection of threads, string, yarn, tough grasses, thin roots, veins of leaves, plastic coated wires, and other materials that can be woven. Invite them to explore the textures of the various fibers in the collection and describe their similarities and differences.



Show the children how to make a small loom using a simple wooden frame with two rows of thumb tacks or small nails to hold heavy string for warp threads in place. Heavy cardboard notched along the side will also serve as a simple loom. The warp thread is wound tightly between the nails or notches, and tied to keep it in place. The children might also be encouraged to try to make other types of looms, such as a back strap loom used for making wall hangings. The children then weave the collected materials over and under the warp strings, alternating with each row of fiber.

Visual Materials

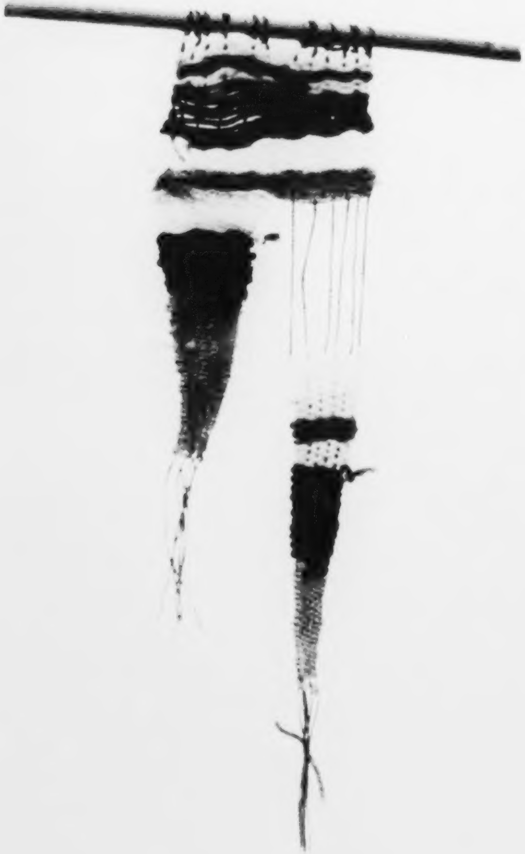
Films

Fibers, produced by Churchill Inc.

Loom Weaving, produced by Brandon Co.

Library Materials

Wilson, J. *Weaving is For Anyone*. New York: Reinhold Publications, 1966.



Left: A child weaves on a frame loom.

Right: A third-grade child's wall hanging made on a back strap loom.

Unit Theme: Fibers

Lesson Two: Experimental Stitchery

Grades K-3

Subject Objectives

Students will:

- experiment with various qualities of fibers for use in the stitchery process;
- develop control of various fibers to produce intended effects;
- judge and explain the personal significance of their fiber products;
- explain how textile designers achieve control of their media.

Activities

Using the fibers collected in Lesson One, have the children select those for use with darning needles. Help children test the materials so that they find which ones are too heavy to pass through the eye of the needle, and which ones lack the flexibility to work in the stitchery process. Show the children how to thread the needles, to knot the end of the thread when starting, and to secure the end of the thread when the fiber is stitched into the cloth.

The fibers are stitched into a coarse fabric like burlap which is used as background. Stitches in the form of crosses can be used to make designs, or running stitches can be used like lines in a drawing. As the children learn to control the length and direction of their stitches, they will be able to produce a variety of artistic effects. The color of the threads should be considered by the children in the development of their designs. They should also control the effects of different types of stitches. If burlap is not available, thin cardboard or nylon window screening may be used in its place.

Stitchery projects may take several class periods for their completion. Some of the work can be accomplished in additional free time, such as before school. Children could keep their projects in their desks so that work can proceed whenever they have a spare moment or two. When the stitcheries are completed, have the children discuss the ways they discovered ideas for stitches, how their plans underwent change as they became more adept with the materials, and which stitches and processes resulted in successful products.

Prepare a display of professional textile designers' work. Invite the children to compare the different kinds of stitches they have used. Can they tell how the stitches were made? Can they explain how single stitches are repeated to create solid shapes? Can they identify differences in textures created by stitches?

Library Materials

Enthoven, J. *Stitchery for Children*, New York: Reinhold Publications, 1969.

Kreivtsky, Nik. *Stitchery*, New York: Reinhold Publications, 1969.

Harvey, Virginia. *Macrame´*, New York: Reinhold Publications, 1969.

Above: Children compare different kinds of stitches in the work of a textile designer.

Below: Children design their own stitchery.

Unit Theme: Fibers

Lesson Three: Making Yarn from Animal Fibers

Grades K-3

Subject Objectives

Students will:

- develop control of fibers to produce intended effects;
- explain how weavers master the materials of their craft.

Activities

If possible, arrange for the class to visit a sheep farm or a fair where sheep sheering may be in progress. The children should have opportunities to study some of the different grades of fleece that come from various sheep. They might obtain some samples of the fleece to bring back to the classroom where they can process it into wool. Fleece might also be obtained for little cost from the Ohio Wool Growers Association in Columbus.

Using a large plastic bucket, wash the fleece in warm sudsy water. Rinse the fleece in several changes of water until the water remains clear. The raw fleece is often filled with impurities and is oily to the touch from the natural lanolin in the sheep's hide. Allow the fleece to dry overnight. Using a heavy comb or a carding tool, have the children take turns carding the fleecing. This process makes all the fibers run in the same direction, and prepares the fleece for spinning into yarn. If the children twist some of the fibers, they can see how several fibers gather to form a strand.

The children might visit a place, such as the Ohio Historical Center in Columbus, to observe master weavers making and using yarn to create various products. While there, the children can observe how various devices like spindles or spinning wheels were used in early times to convert the carded fleece into yarn. Simple spindle devices can be made from dowels with a hook on the end. One child could turn the spindle by hand while the other feeds the strands of fleece. As the spindle turns, the yarn is formed. For convenience and ease of handling, the strands of yarn should be at least six feet in length. When several strands are ready, they can be dyed in various colors.

Art Materials and Tools

Animal fleece

Carding tool or heavy comb

Hand spindle

Children watch a master weaver, Jon Wahling, Columbus.

Unit Theme: Fibers

Lesson Four: Dying Fibers

Grades K-3

Subject Objectives

Students will:

- develop control of fibers to produce intended effects;
- explain how weavers master the materials of their craft.

Activities

As a follow-up to Lesson Three, the children, having made their own yarn, might want to study in depth some of the ways of altering the color of the yarns for use in weaving. Several commercial cold water dyes are available for this purpose. These dyes come with directions for their use. Dyes also may be obtained from natural plant materials. The children could experiment with various types of plant materials for this purpose.

Have the children gather the dried berries, blossoms, bark, stems, and even leaves from various plants. This is a good activity to do in the fall, when children are more conscious of the possibilities for obtaining color from nature, especially when many plants begin to reveal various colors in their foliage. By boiling the plant material with a small amount of alum, which serves as a mordant, the children will find that some plants will produce suitable dyes. In time, it would be possible for them to find several plant sources for different colors they wish to produce.

Each plant material may be tested by dipping a few strands of yarn in the liquid. With some experimentation, the children can discover how dark to make the color. The article called "Dyes from Plants" by Seonaid Robertson describes the process in detail.*

The children might discuss that the early pioneers had to develop their own source of fibers and dyes, and that with very simple means at their disposal, they often produced very fine woven products.

Library Materials

*Robertson, Seonaid, "Dyes from Plants." *Everyday Arts*, Vol. 48 Fall 1969, American Crayon Co.

Art Materials

Natural dyes

Commercial dyes

Alum

Left: Children gather colorful plant materials for possible use in the dying of fibers

Right: Children test different types of dyes.

Unit Theme: Fibers

Lesson Five: Textiles in History

Grades K-3

Subject Objectives

Students will:

- explain the various ways that textiles express beliefs held by cultural groups;
- point out the visual qualities that art historians attend to in textiles.

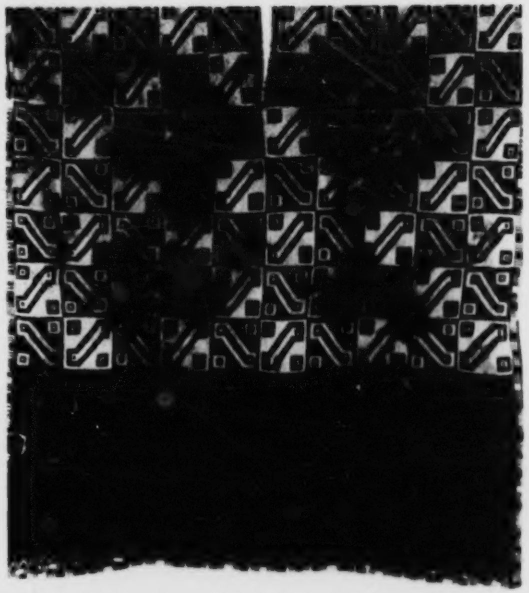
Activites

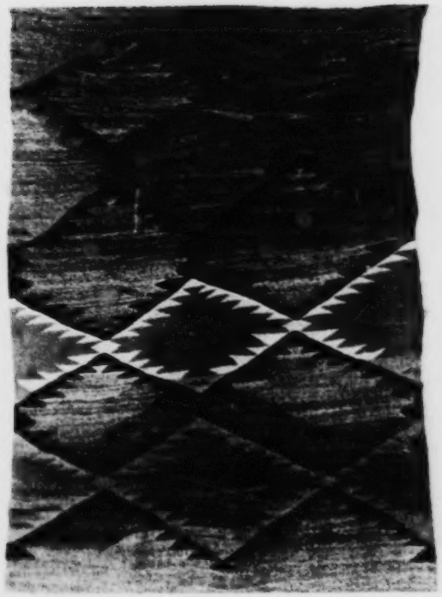
Make a display showing how fiber was used in a particular culture being studied in the social studies program. Textiles of the Navajo or Hopi Indians would be appropriate in a study of the American Indian. Textiles from cultures of the Peruvian southern coast would be appropriate for a social studies unit on South America, while textiles of the Coptic people would be appropriate for inclusion in units on North Africa or Egypt.

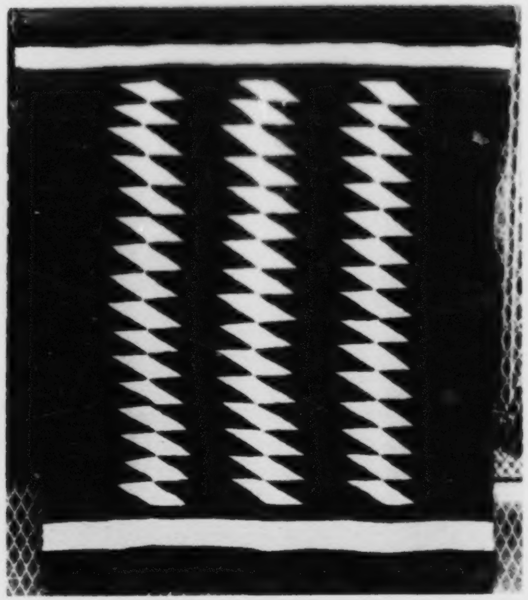
Some examples of these are illustrated in the photographs that accompany this lesson. Include in the display examples in which aesthetic qualities are more important than the utilitarian purposes for which the object was made.

Lead a class discussion about people's dependence upon fiber. Mention its use in clothing, homes, in garments for religious ceremonies, military uniforms and insignia, sheets, pillow cases, rugs, wall hangings, and a multitude of other uses.

Right: *Shoulder Poncho*. Ground wool, embroidered. Peru, So. Coast, Paracas, Paracas Culture, Early Period. Courtesy Cleveland Museum of Art, The Norweb Collection, Cleveland, Ohio.







Read to the children information written by art historians about the various symbols that appear woven or stitched into the designs of the textiles they study. Some of the designs are based on floral forms as in the Coptic textiles. Others contain religious geometric motifs as in the Peruvian shoulder ponchos. Navajo and Hopi blankets often contain symbols with social and religious significance. The children should discuss and compare these textiles as examples of woven craft that have reached high levels of skill and aesthetic quality.

Visual Materials

Poncho. Tapestry weave, wool and cotton. Peru, So. Coast, Inca Culture. 1400-1532. Cleveland Museum of Art, Cleveland, Ohio.

Shoulder poncho. Ground-wool, embroidered. Peru, So. Coast, Paracas Culture, Early period. Cleveland Museum of Art, Cleveland, Ohio.

Blanket. wool. American Indian, Navajo. 20th C. 75 1/2 x 53 in. Columbus Museum of Art. Columbus, Ohio. Gift of Amelia Elizabeth White.

Eye - Dazzler Blanket. wool. American Indian, Navajo. 19th C. 64 3/4 x 50 in. Columbus Museum of Art. Columbus, Ohio. Gift of Amelia Elizabeth White.

Left: *Poncho.* Tapestry weave, wool and cotton. Peru, South Coast, Inca Culture. 1400-1532. Courtesy Cleveland Museum of Art. Gift of William R. Carlisle. Cleveland, Ohio.

Middle: *Blanket.* wool. American Indian, Navajo. 20th C. 75 1/2 x 53 in. Columbus Museum of Art, Columbus, Ohio. Gift of Amelia Elizabeth White.

Right: *Eye-Dazzler Blanket.* wool. American Indian, Navajo. 19th C. 64 3/4 x 50 in. Columbus Museum of Art, Columbus, Ohio. Gifted of Amelia Elizabeth White.

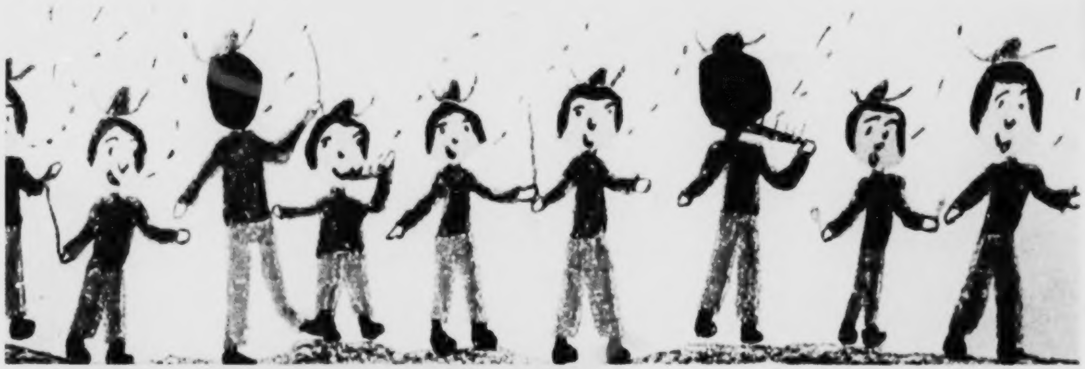
Unit Theme: Visual Rhythm

Grades K-3

Overview of the Unit

This is a sample unit planned for use with children at the lower elementary grade levels. It emphasizes design as a content feature. Visual rhythm is a feature of design in works of art created by both children and artists. It can be seen in such products as architecture, painting, fabric design, and mobiles. In some, rhythm is the result of repeated shapes; in others it is due to the creation of linear movements. In this unit, children take part in activities which focus on both kinds of rhythm. The ways repetition and linear movements serve to unify works of art as well as to create a feeling or expressive quality are also emphasized in the unit.

The unit features the writing of an art historian/critic who has responded to rhythm in artists' work. He serves as a model for students in making their own responses to other works of art. Three lessons comprise the unit and would require from four to seven 45-minute periods to complete. The chart on the following page summarizes the unit's subject objectives.



Above: A child creates visual rhythms through repeating similar shapes.

Below: Children compare the different ways fabric designers create visual rhythms.

Unit Theme: Visual Rhythm
Grades K-3

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • observe objects and events which display visual rhythms through linear movements; • emphasize the linear rhythms of various subjects in their art works; • repeat shapes in two- and three-dimensional forms; • experiment with two- and three-dimensional media to make appropriate selections for creating visual rhythms.	*Students will:* • explain how artists use linear rhythms as an expressive device; • identify ways artists repeat similar shapes to create visual rhythms in their work.	
RESPONSE	*Students will:* • voice descriptions of the qualities of rhythm they see in works of art; • take note of the ways shapes are repeated in different works of art.	*Students will:* • point out how art critics and historians describe the qualities of linear rhythms in works of art; • point out how art critics and historians interpret the meaning of linear rhythms in works of art.	

Subject objectives for Art in Society are left blank because the unit does not address these objectives.

Unit Theme: Visual Rhythm

Lesson One: Linear Rhythm

Grades K-3

Subject Objectives

Students will:

- observe objects and events which display visual rhythms through linear movements;
- emphasize the linear rhythms of various subjects in their art work;
- explain how artists use linear rhythm as an expressive device;
- point out how art critics and historians describe the qualities of linear rhythms in works of art;
- point out how art critics and historians interpret the meaning of linear rhythms in works of art.

Activities

Work with the children to prepare a display of art work created by artists (such as those reproduced here) in which linear rhythm is a dominant feature. Select works showing a variety of subjects, such as people, landscapes, animals, and seascapes and so on. Point out to the class the movements of line in several works by contrasting the qualities of their visual rhythm. For example, one could point out the "wiggly" and "jerky" line rhythms of the tree in the Chinese ink drawing and compare them to the "smooth" and "gentle" *qualities* of contour line flowing throughout Brancusi's sculptural portrait of a woman. Both are shown here.

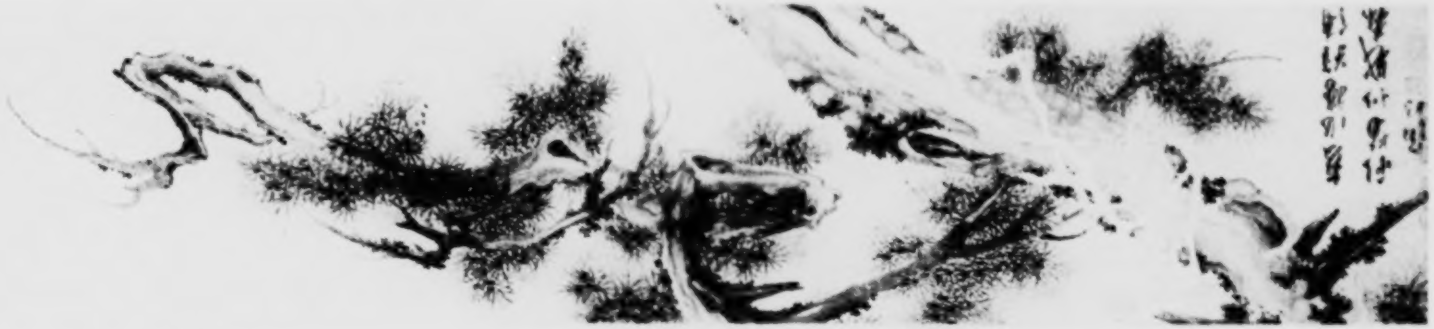
Invite the children to select other works by artists and to try identifying their linear rhythms and describing their qualities. Help them find qualitative words which discriminate between the ways lines seem to move in different artists' work. In this way, lead them to an awareness of linear rhythm as an expressive device used by many artists to dramatize the character of their subjects.

To help the children understand how art critics and historians describe the qualities they see in works of art, interpret for them the writings of someone such as John Canaday. In the following excerpt, Canaday contrasts the linear rhythms he sees in *Woman Dancer with a Fan and Wand* by Kiyonobu I with those in *Actor Dancing* by Kiyotada. Help the children recognize Canaday's use of qualitative words and how he creates metaphors to convey the art works' meanings.

Canaday says, *The sinuous yet strong lines and shapes of "Woman Dancer with a Fan and Wand" are a superb expression of the studied, flowing postures of the dance. . .Long curving arcs come to a point and turn quickly into almost straight lines. . .But we look at no single line for very long. Each one catches us up into the streams of lines. The stream moves quickly here, slowly there, suggesting flowing water or drifting smoke.*

("In Actor Dancing") we do not need the grimace of the face, nor the. . .swords. . .to tell us that this is a dance of an entirely different character. We are told by line—sharp, angular line interrupted by other lines—and by individual shapes that are jagged and irregular instead of sinuous and flowing.

Below: *Old Pine Tree* by Wen Cheng-Ming. Ink. 1470-1559. Chinese, Ming Dynasty. Courtesy Cleveland Museum of Art. Andrew R. and Martha Holden Jennings Fund. Cleveland, Ohio

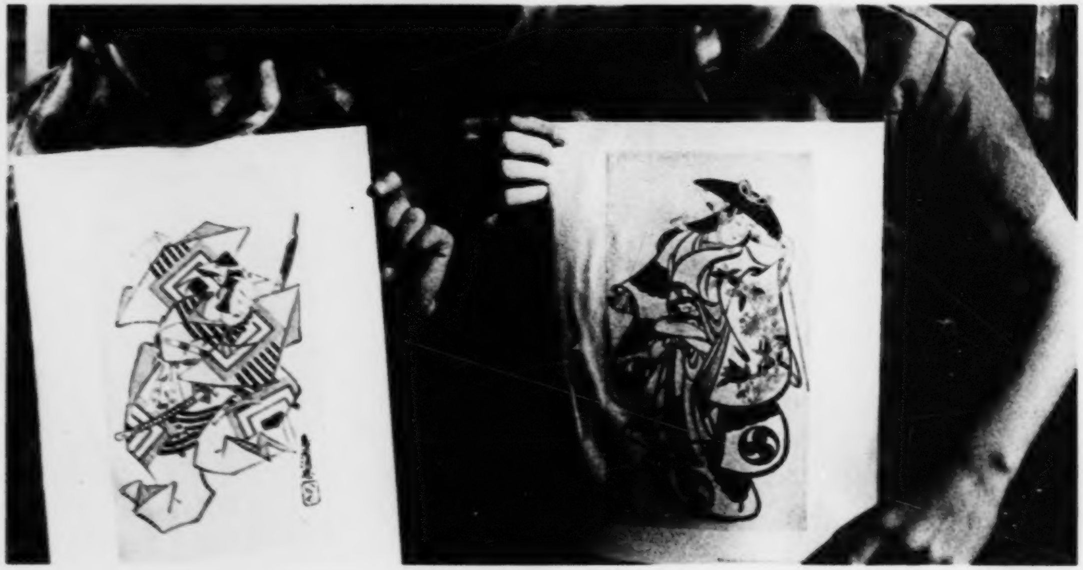


Suggest that the children pay close attention to the various subjects in their lives, such as trees, animals, and people. Ask them to notice the particular quality of the subjects' linear rhythm as ideas for their art work. Play several recordings of music which have distinctively different kinds of rhythm, such as waltz, rock, and jazz. Encourage the children to invent their own dance movements which are expressive of the music's unique rhythms. At intervals, have part of the class stop to observe their classmates' dancing. In this way, the children will be able to experience the movements of the dances, visually as well as kinesthetically.

Invite the children to transform their dance movements in drawings, paintings, or sculpture. Encourage them to talk about the kinds of linear rhythms they might create to express their dance movements. Ask each child to select one medium and to develop several works with it during the time devoted to the lesson. Similar approaches could be taken when other subjects, such as trees or animals, are chosen.

Below: Boys compare the different linear rhythms in two Japanese woodcuts by Kiyonobu I and Kiyotda.

Right: *Mlle. Pogany* by Constantine Brancusi. Marble. 1931. Courtesy Philadelphia Museum of Art, Philadelphia, Pennsylvania.



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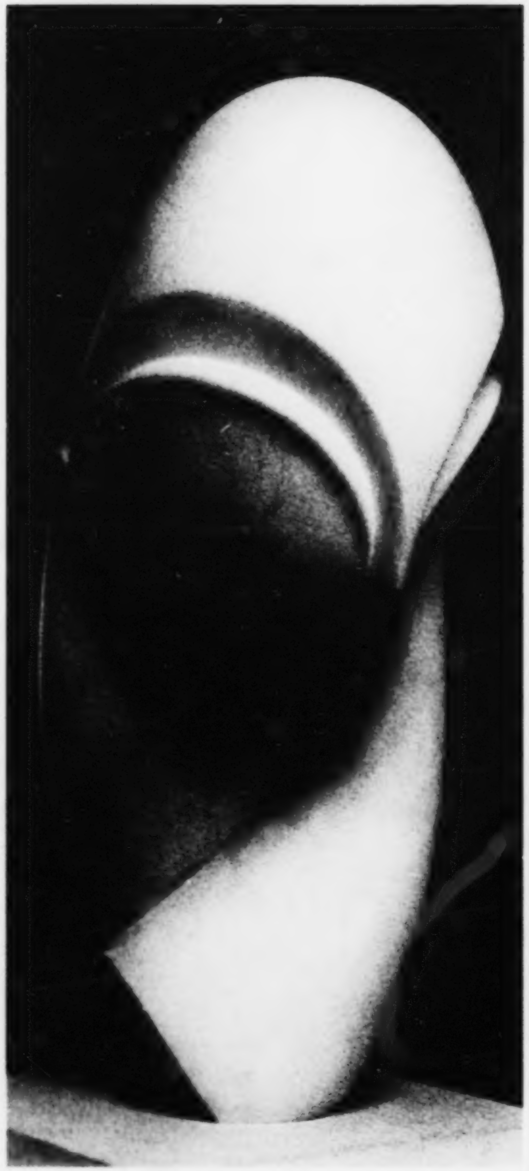

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Visual Materials

Brancusi, Constantine, *Mile. Pogany.* Philadelphia Museum of Art, Philadelphia, Pennsylvania.

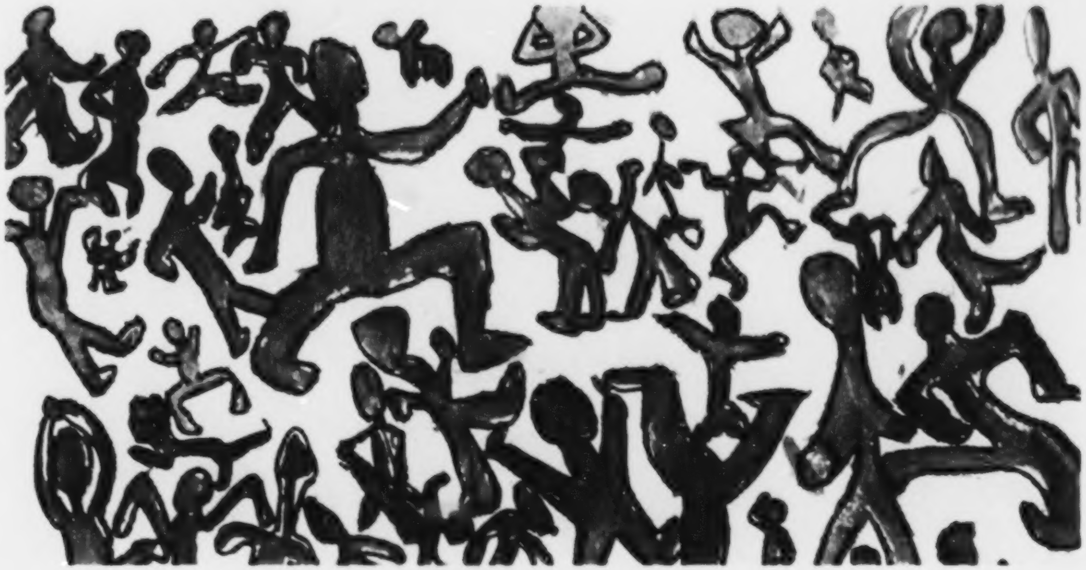
Kiyonobu, I, Torii. *Woman Dancer with a Fan and Wand.* About 1708. *Wood Cut.* The Metopolitan Museum of Art, New York.

Kiyotada, Torii. *Actor Dancing.* About 1715. Woodcut. The Metropolitan Museum of Art, New York.

Wen Cheng-ming. *Old Pine Tree.* Ink. Cleveland Museum of Art, Cleveland, Ohio.

Library Materials

*Canaday, John, *Metropolitan Seminars in Art.* Portfolio 5, Composition as Pattern. New York: The Metropolitan Museum of Art.



Above: Children invent dance movements expressing the rhythms of music.

Below: A third-grade child's interpretation of dancing figures.

Unit Theme: Visual Rhythm

Lesson Two: Artists Repeat Shapes

Grades K-3

Subject Objectives

Students will:

- identify the ways that artists repeat similar shapes to create visual rhythms in their work;
- voice descriptions of the qualities of rhythm they see in works of art;
- take note of the ways shapes are repeated in different works of art.

Activities

Work with the children to collect a variety of art products created by artists in which rhythm through repetition of shapes is a dominant feature. Include products such as stitchery, architecture, painting, and others. Discuss with them the different effects of shape repetition that they see. Help them to see at least two effects:

1. Similar shapes create a sense of *unity*, structure, or relatedness among all the various parts of the work.
2. The particular spacing, movement, and flow of the repeated shapes create a certain feeling or *expressive quality* throughout the work.

Sometimes one effect is more dominant than the other; sometimes both effects can be seen in a work of art. The children in this photograph are comparing the different effects of shape repetition in a stitchery and in two paintings. They recognize that a sense of *unity* results from the repetition of overlapping triangles and squares in Kandinsky's painting. In Orozco's painting of Zapatistas the repeated shapes of legs and hats create a strong *feeling* of a heavy, slow, but determined movement forward.

As the children discuss other works, such as those reproduced here by Brooks and Thiebaud, challenge them to find visual answers to these questions: "How does the repetition of shapes create a sense of unity in some works?" "What kinds of feelings do the repeated shapes create?" "How does the artist vary the shapes in her/his work?"

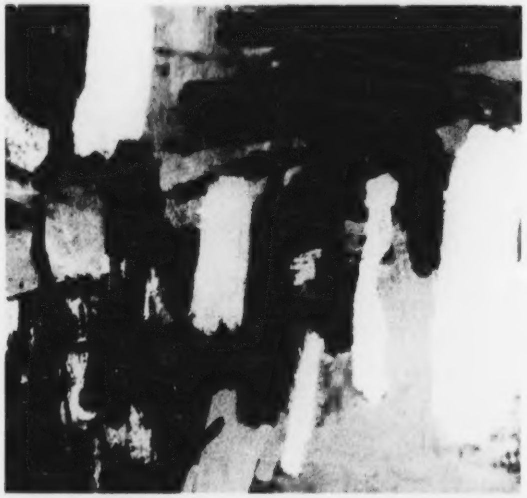
Visual Materials

Brooks, James. *Rasalus*. The Whitney Museum of American Art, New York.

Orozco, Jose' Clemente. *Zapatistas*. Collection Museum of Modern Art, New York.

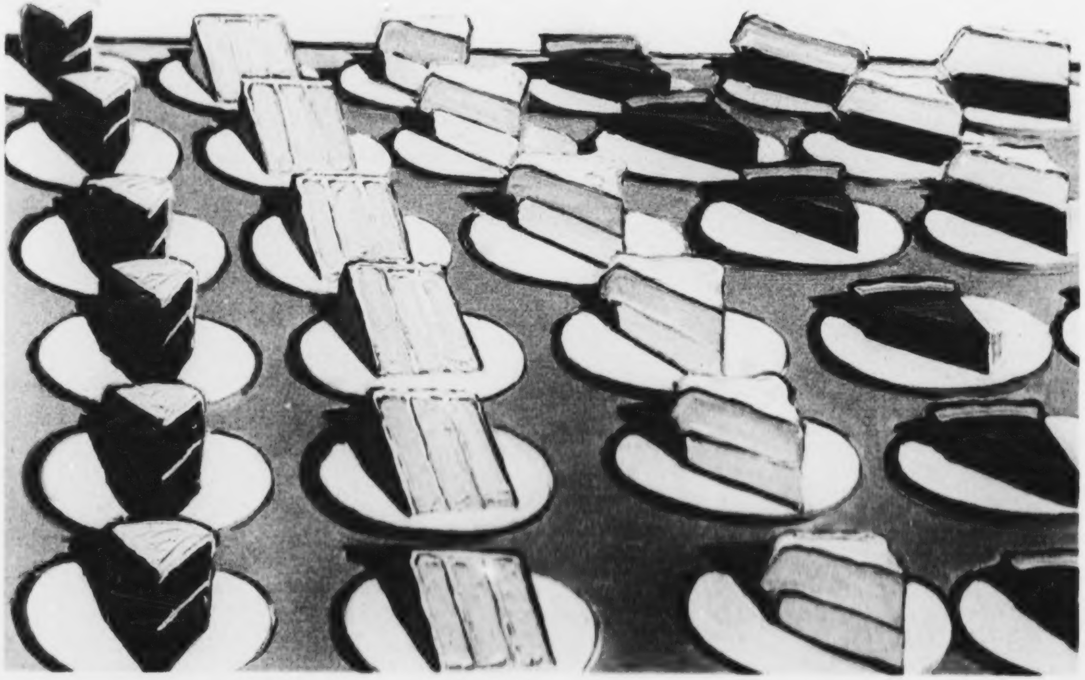
Thiebaud, Wayne. *Pie Counter*. The Whitney Museum of American Art, New York.

Above: Children point out the different ways artists create visual rhythms by repeating similar shapes.



Above: *Rasalus* by James Brooks. Oil. 1959. Courtesy Collection of the Whitney Museum of American Art, New York.

Right: *Pie Counter* by Wayne Thiebaud. Oil. 1963. Courtesy Collection of the Whitney Museum of American Art, New York. Larry Aldrich Foundation Fund.



Unit Theme: Visual Rhythm

Lesson Three: Rhythm Through Repetition

Grades K-3

Subject Objectives

Students will:

- find sources of visual rhythm in the natural and constructed environments;
- repeat shapes to create visual rhythms in two- and three-dimensional forms;
- experiment with two- and three-dimensional media to make appropriate selections for creating visual rhythms.

Activities

Ask the children to collect small found objects which could be used to create sculptural forms (e.g., wood scraps, fiberboard, masonite, wooden spools, toothpicks, and straws). They should limit their collections to those which can be nailed or glued together.

Discuss the objects, directing the children's attention to their unique shapes. Ask them to compare the qualities of their shapes (e.g., "stiff," "jagged," "twisted," etc.). Consider with the class the different kinds of visual rhythms that are created when different kinds of shapes are placed together in different positions. For example, "Those shapes have a jerky rhythm; they move upwards. The other shapes move up and down and move slowly."

Invite the children to select several objects with shapes they like and which they feel will relate or "go together" visually in their sculptures.

Encourage the children to try out different combinations of shapes in different relationships with one another before nailing or gluing them together. When constructed, the forms could be painted.

In addition, the children could be encouraged to recall experiences or to imagine situations which consist entirely of the repetition of similar objects, for example, trees, people in a parade, fish in an aquarium, or buildings in a city. Discuss the different visual rhythms created by the repetition of the shapes of these objects. Invite the children to interpret these experiences in paint, chalk, or collage media as these children have done.

Art Materials

Found objects

Wood glue

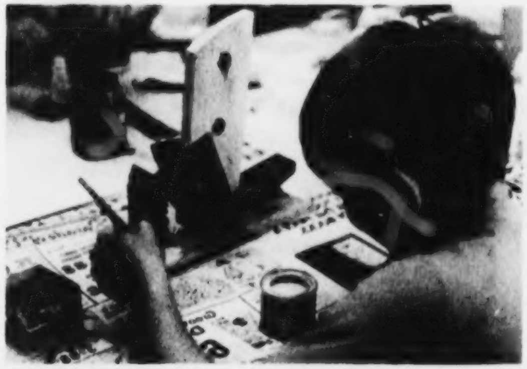
Nails and hammer

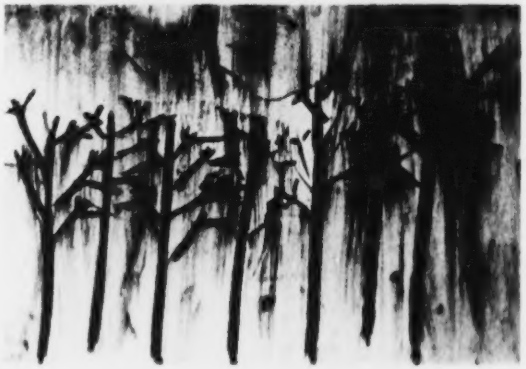
Tempera paint and brushes

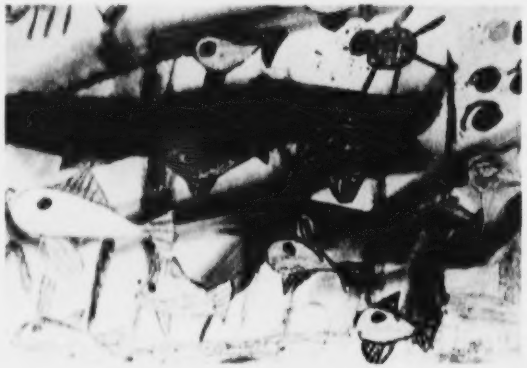
Enamel paint

Chalk

Manila and colored construction paper







Top: A boy paints his wood construction to emphasize the repetition of shapes.

Middle and Bottom: Two examples of children's work emphasizing visual rhythms created through repeated shapes.

Unit Theme: The Design of Dwellings

Grades 4-6

Overview of the Unit

This is a sample unit of instruction for the upper elementary grades. Product and function are given emphasis. Throughout history, people have faced the problem of providing their families with protection from the elements. In designing dwellings they have had to take into account the climate, terrain, and the availability of raw materials. The way these materials can be fashioned into functional forms capable of satisfying a variety of human needs is one of the major themes of the unit. The homes that people build satisfy more than the need for shelter. In addition, they meet the needs for comfort, privacy, and aesthetic satisfactions, considerations that can be maximized by the intelligent use of design. Some of the ways these latter needs are treated by architects provide another theme of the unit.

Four lessons make up this unit which would require eight to eleven 45-minute periods to complete. The chart on the next page summarizes the subject objectives for the unit.

Above: Children create their own solutions to the design of dwellings.

Below: Children study contemporary architects' approaches to designing dwellings.

The Design of Dwellings
Grades 4-6

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • design models of dwellings based on an experimental approach; • create architectural models using an experimental approach; • experiment with various media to make appropriate selections for expressing ideas of dwellings.	*Students will:* • explain why architects and designers derive many of their ideas from the materials they use; • explain how architects design dwellings based on modules.	*Students will:* • explain some of the social conditions that influence the shape and design of a dwelling; • compare and contrast styles in dwellings produced by people in different cultures.
RESPONSE	*Students will:* • voice descriptions of the qualities they see in dwellings; • develop criteria for judging the design of dwellings; • judge and explain the personal significance of dwellings in their community; • defend personal viewpoints regarding criteria for judging dwellings.	*Students will:* • point out how art critics and historians describe the qualities of linear rhythms in works of art; • point out how art critics and historians interpret the meaning of linear rhythms in works of art.	

Unit Theme: The Design of Dwellings

Lesson One: Comparing Different Types of Dwellings

Grades 4-6

Subject Objectives:

Students will:

- compare and contrast styles in dwellings produced by people in different cultures;
- explain some of the conditions that influence the shape and design of a dwelling;
- defend personal viewpoints regarding criteria for judging art.

Activities

Arrange a display of photographs or models of various types of dwellings made in various climatic regions. Some examples might be grass huts made in New Guinea, American Indian tepees, adobe pueblos, a European castle surrounded by a high wall and moat, a house by Frank Lloyd Wright, and a traditional Japanese house.

Discuss the display with the class to arrive at a general understanding of some of the practical requirements for shelter in a particular terrain or climate, and the possibilities and limitations materials and modes of construction have in meeting these requirements. "Could a sun-baked adobe be used in a rainy climate?" "Why aren't many wooden roofs made flat in Ohio?"

Have the children speculate on the advantages and disadvantages of each type of home. For example, Japanese houses and grass huts are economical, but inflammable. The Japanese house with paper panels could not withstand strong winds, but it has pleasing proportions and provisions for privacy by the use of sliding panels. It survives earthquakes more readily than a stone or brick dwelling. The tepee has the advantage of portability. Thus, the dwelling can be moved to follow the herds of buffalo, but it does not hold heat well. The adobe pueblo cannot withstand heavy rains, but the thick walls keep out the hot sun. The house by Frank Lloyd Wright is related beautifully to the natural features of the setting, but the design and construction are very costly.

Following the discussion, have the children consider possible reactions to the following hypothetical situation: "Imagine that you have shown photographs of some of Frank Lloyd Wright's homes to people all over the United States. You can find no one who likes his architecture. Does this mean his homes are not great works of art?" Encourage students to take a stand in defense of their viewpoints.

Left: Children study views of Frank Lloyd Wright's *Falling Waters house.*

Right: An enlarged photograph of *Victoria Mansion* by Henry Austin is studied by upper grade children.

Left and right: Children point out similarities and differences in the architectural features of *Apartment Towers* by Mies van der Rohe and the *Pueblo of Taos.*

Visual Materials

Photographs of the following:

Falling Waters by Frank Lloyd Wright. Bear Run, Pennsylvania.

Apartment Towers by Ludwig Mies van der Rohe. Lake Shore Drive, Chicago.

Pueblo of Taos. Northern New Mexico. About 1700.

Victoria Mansion by Henry Austin. Portland, Maine. 1859.

Library Materials

Baumgart, Fritz. *A History of Architectural Styles.* New York: Praeger, 1970.

Group for Environmental Education. *Our Man-Made Environment: Book Seven.* Philadelphia: Gee!, 1971.

Unit Theme: The Design of Dwellings

Lesson Two: How are Houses Designed?

Grades 4-6

Subject Objectives

Students will:

- explain why architects and designers derive many of their ideas from the materials they use;
- create architectural models using an experimental approach;
- experiment with various media to make appropriate selections for expressing ideas of dwellings.

Activities

This activity is based on the idea that architects and other designers use at least two different approaches. One is an experimental approach to materials and forms that answers questions like, "How can a plastic shell be built to function as a house?" The other is an analytical problem-solving approach that answers questions such as, "How does my client live?" Most architects, of course, employ a combination of the two approaches.

This lesson begins with the first approach, the experimental approach. The students design with materials such as paper, tagboard, or cardboard. Whatever the material used, it should help generate a variety of forms. These materials are recommended because cutting, folding, bending, fastening and scoring enable students to produce a variety of architectural forms. Most of these involve processes in which the children have acquired some skill and dexterity. Encourage the students to develop new and surprising forms which could serve as models for dwellings. It might be suggested that paper be used to simulate plastic, concrete, plywood, or some new material that has not yet been invented.

As the forms begin to develop, remind the children to consider the effects of sun, wind, and rain. Encourage them to imagine where their model home might be situated, what sort of entrance and roof might be serviceable and attractive, how windows might be shaped and located, where the car might be kept, and so on. These utilitarian questions ought not to inhibit students' experimentation with materials.

While the forms produced are abstract in character, the children can begin to imagine how they might look if the forms were located on a hillside, or supported on a flexible column, or for that matter, hung from a floating balloon. The more imaginative their proposal for locating the house, the better.

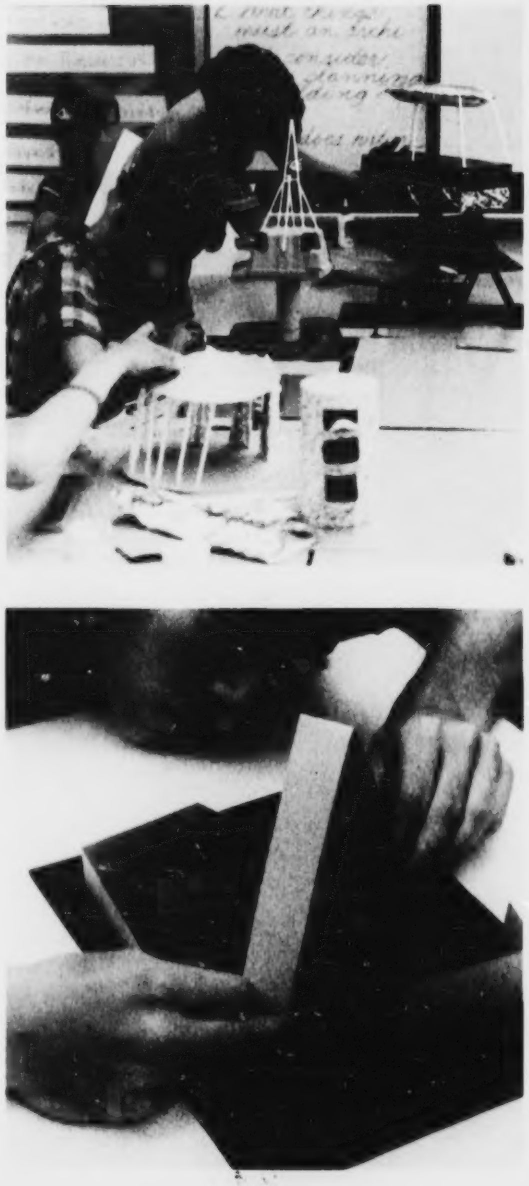
Art Materials

Tagboard

Colored construction paper

Cardboard

Glue and rubber cement



Above and below: Children experiment with materials to discover new forms for dwellings.

Unit Theme: The Design of Dwellings

Lesson Three: Designing with a Module

Grades 4-6

Subject Objectives

Students will:

- design models of dwellings based on selected modules;
- explain how architects design dwellings based on modules;
- develop criteria for judging the design of dwellings.

Activities

Make a display or show slides of some of the floor plans and elevation views of houses and other buildings designed by Frank Lloyd Wright. Many of his plans use a single geometric shape or module which is repeated in a variety of ways. Some are based on the rectangle. Others are based on the circle or the hexagon. One can see that the repetition of a shape throughout the house provides an overall sense of unity.

Since most of the houses that children have seen are basically rectangles, have them design a house based upon some other less familiar geometric unit. Consideration might be given to basing the house on the module of a free form shape. The lesson might be done using cut paper strips as in the previous lesson, or by the use of pre-cut shapes of construction paper. If possible, some of the models might be made from balsa wood.

When the activity is concluded, the children might compare and discuss the advantages and disadvantages of using each shape as a module.

The point should be made that Wright designed dwellings with a beauty of forms and spaces, an integrity of materials, and a harmonious relationship with nature. These were Wright's criteria for the successful design of dwellings. Other architects have had other criteria, such as the dwelling as a machine for living, a symbol of conspicuous consumption, a visual fantasy, and an expression of concern for the public welfare. Challenge the students to find photographs of dwellings that appear to have been designed to meet these criteria. Can they find dwellings that they think are beautiful, yet still do not like?

Art Materials

Tagboard

Colored construction paper

Cardboard

Balsa wood

Rubber cement and airplane glue

Visual Materials

Photographs of the following:

David Lloyd Wright House by Frank Lloyd Wright. Phoenix, Arizona. 1950.

Von Stern Berg House by Richard J. Neutra. San Fernando Valley, California. 1936.

Walker House by Frank Lloyd Wright. Carmel Point, California. 1954.

Notre-Dame-du-Haut by Le Corbusier. Ronchamp, France. 1955.

TWA Terminal by Eero Saarinen and Associates. John F. Kennedy Airport, Idlewild, New York. 1962.

The Solomon R. Guggenheim Museum by Frank Lloyd Wright. New York. 1957-59.

The Watts Tower, Watts, California, 1961.

Children examine the architecture of a modern building based upon the circle as a module.

Unit Theme: The Design of Dwellings

Lesson Four: Influences of the Past on Present-Day Dwellings

Grades 4-6

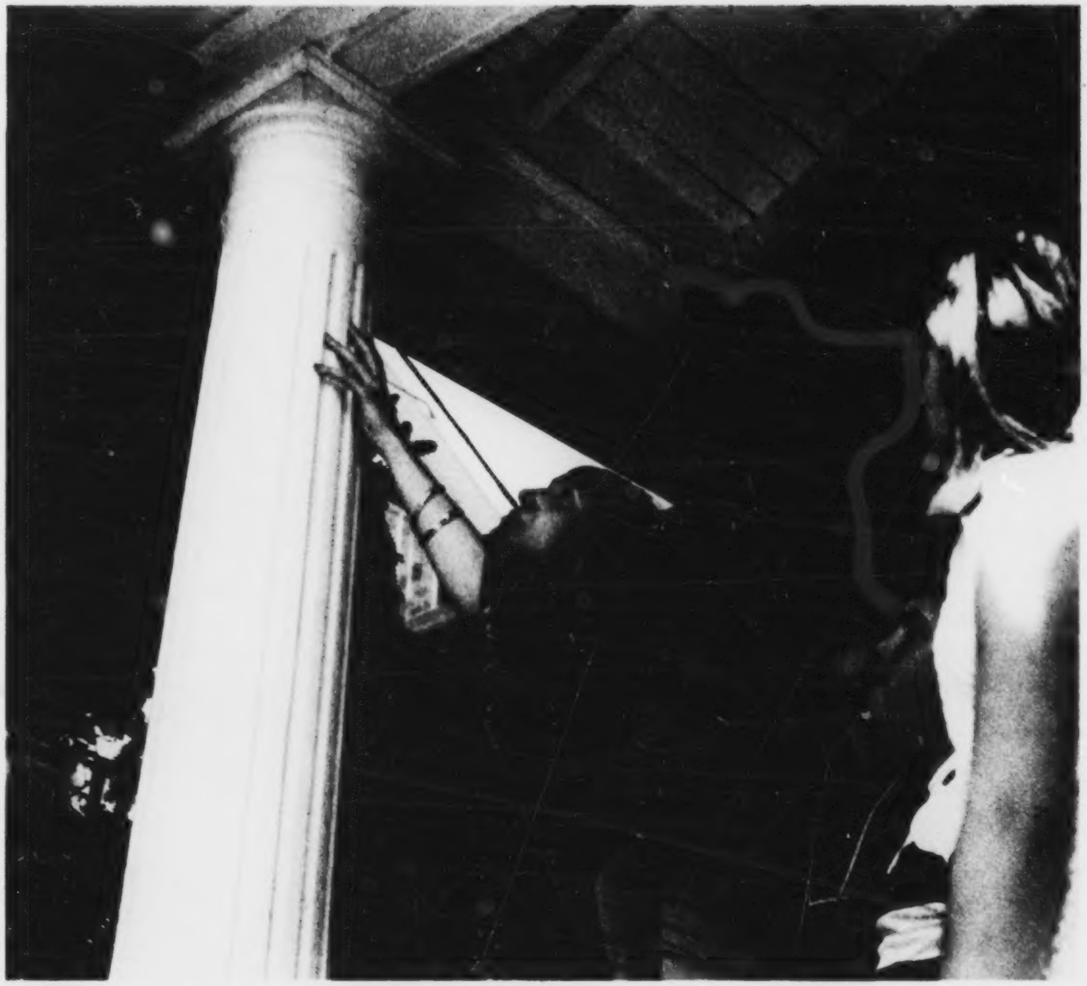
Subject Objectives

Students will:

- judge and explain the personal significance of dwellings in their community;
- voice descriptions of the qualities they see in dwellings.

Activities

Plan a photographic field trip to various parts of the community where there are various types of residential architecture. Those children who have cameras and know how to use them could take photographs for use in a display of architecture. In preparing the class for the trip, show by means of slides, photographs, and book illustrations some examples of early architectural styles. For example, various types of columns can be highlighted from ancient Greek temples, rusticated stone work in the style of the Renaissance, Colonial Georgian, Tudor, and Gothic styles. Allow the children to become familiar with some of these styles, although it should not be necessary to know them by name.



Children become aware of the influence of Greek architecture on the homes in their neighborhood.

Arrange to walk or drive the class to a part of the community where many of the stylistic influences might be found. Ask the children to select details for photographing. In many Ohio communities, one invariably finds some examples of these stylistic influences. One may be limited to a stained-glass window in a house built before World War I, or to a column on a front porch which has fluted carvings that resemble Greek architecture. Or it may be a window with an arched frame reminiscent of the Romanesque, or a roof cornice like the Colonial Georgian. Still other houses, especially many built in the late nineteenth century, have forms of ornament that have no precedent, for example, "Victorian Gingerbread."

After the children's photographs have been processed, they could arrange a display or a journal of their findings. They may also use these as a basis for discussion of redevelopment projects that might be proposed for the neighborhood they saw. For example, some communities that are old, but which abound with good examples of interesting architecture may wish to pursue a plan involving restoration of the area rather than redevelopment. In such a discussion, the children might be asked to consider the values of having some examples of traditional architecture along with modern structures.

Visual Materials

Photographs of the following:

Parthenon. Athens, Greece. 447-432 B.C.

Notre Dame. Chartres, France. 1145-50.

Medici-Riccardi Palace by Michelozzo. Florence, Italy. 1444.

Cathedral of the Annunciation. Moscow. 1482-1490.

Children study the impact of Gothic and Romanesque styles on the architecture of nearby churches.

Unit Theme: Primitive Contributions to Modern Art

Grades 4-6

Overview of the Unit

This is a sample unit designed for the upper elementary grades. It focuses on style as a primary feature of content. Modern Art, although recently surpassed by a style called Post Modernism, still influences many artists working today. Thus, students will benefit from studying Modern Art and the impact of primitive cultures on its development. While Modern Art is a style developed in Europe and America, in some respects it could be called an international style because it borrowed many of its stylistic features from non-European sources. African art, the art of Pre-Columbian America, and art from the islands of the South Pacific, to mention a few, had a profound effect upon such artists as Picasso, Modigliani, and Klee. Although people from many parts of the world often cannot speak one another's language, they communicate their common humanity through their arts. This fact provides a major theme for this unit, while the second major theme lies in the fact that artists borrow features of each other's art to satisfy a number of creative problems. A Tapa cloth design provides methods of visual organization for the artist Klee, while the geometric order of an African carving provides Archipenko with a means for creating a direct, simple approach to portraying the human form.

The unit consists of four lessons. These would require from six to nine 45-minute periods to complete. The chart on the next page summarizes the subject objectives for the unit.

Above: Children visit their community art museum to observe the influences of primitive cultures on contemporary artists. Here, they recognize similarities between an African mask and a modern cubist sculpture by Alexander Archipenko.

Right: Children elaborate upon the discoveries of the cubist artists by working with straight lines and simplified planes.

Unit Theme: Primitive Contributions to Modern Art
Grades 4-6

Subject Objectives of the Unit

	PERSONAL DEVELOPMENT	ARTISTIC HERITAGE	ART IN SOCIETY
EXPRESSION	*Students will:* • use social beliefs as sources of subjects and themes; • study different ways of presenting ideas in a Cubist style; • develop control of mask-making media to produce intended effects.	*Students will:* • explain why artists draw upon the work of other artists as sources for their ideas; • identify sources of ideas used by Cubist artists; • explain how artists develop different ways of presenting ideas in visual forms.	*Students will:* • explain why societies communicate beliefs by developing visual symbols in masks; • compare and contrast styles of art produced by people in different cultures.
RESPONSE	*Students will:* • explain the personal significance of masks in their own lives; • identify criteria for judging works of art; • determine the effect of nonaesthetic values on aesthetic criteria for judging modern art; • determine the basis of criteria used for judging cubist paintings.	*Students will:* • explain how art historians interpret the meaning of African works of art.	

Unit Theme: Primitive Contributions to Modern Art

Lesson One: Primitive Artifacts

Grades 4-6

Subject Objectives

Students will:

- explain why societies communicate beliefs by developing visual symbols in their art forms;
- compare and contrast styles of art produced by people in different cultures;
- determine the effect of nonaesthetic values on aesthetic criteria for judging art.

Activities

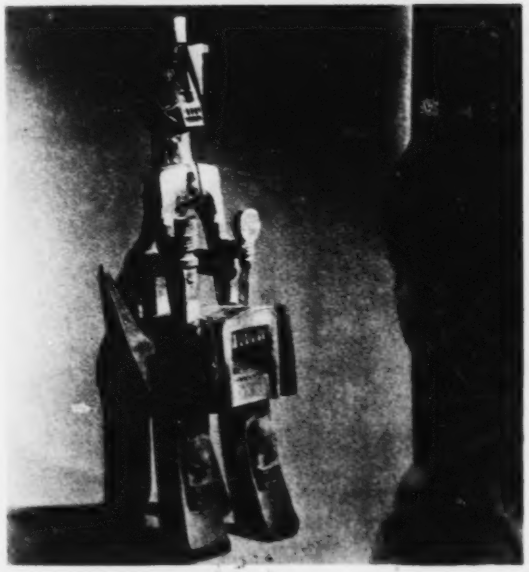
Arrange to have the class visit a museum where there are examples of artifacts from various cultures. Public collections can be found at the art museums or galleries in Cleveland, Toledo, Columbus, Dayton, Youngstown, and Cincinnati. Artifacts of the American Indian are to be found at the Ohio Historical Museum in Columbus. If a field trip is not feasible, arrange a photographic display of masks, ceremonial vessels, fertility dolls, tools, and weapons.

Discuss the various functions for which these products were developed by their makers. Some were objects for everyday use; others were used in religious ceremonies, in medicine, hunting, or war. Ask each child to select a particular object and study its visual characteristics in relation to its function. Ask the children to explain how the designs or symbols seem to tell the function of the particular object. Materials the children might read for information are listed under Library Materials at the conclusion of this lesson. Those which are too advanced for the children can be interpreted by the teacher.

Ask the class to compare the styles of artifacts from two or three different cultures which have been used for similar purposes. For example, most primitive people have created objects to symbolize their beliefs about death and used them in their religious ceremonies. Reproduced on this page and the next are artifacts from three different cultures which have been used in connection with worship of ancestors and spirits. They illustrate the kinds of objects that would invite children to make comparisons of different styles.

The first (shown below) is a sculptural object from Nigeria which has functioned as a guardian spirit for the tribe. Similarly, the second artifact is a wood carving from New Ireland in the South Pacific and was used in a burial ceremony commemorating a clan ancestor. As was the custom, it symbolizes, with a highly decorative style, the man's particular lifework—in this case, a bird hunter. The third artifact is from a New Guinea tribe where it served as a door ornament to frighten off evil spirits.

Above: Children observe a photographic display of masks from various cultures around the world. They try to determine the different purposes for which they were made.



Below: A boy studies *Nigerian Guardian Spirit* from Western Ijo or Urhobo. Paint on wood. 25 1/2" high. Museum of Primitive Art, New York.

While these three artifacts symbolize beliefs about death, another function served by artifacts in different primitive cultures is that connected with beliefs about illness. Products which exemplify this function which children could be invited to compare are a mask from the Iroquois False Face Society worn by a witch doctor in a ceremony for healing illness and a sand painting used by Navaho Indians in their disease-curing ceremony.

Invite the class to discuss the following hypothetical questions: "Would your response to any of these primitive artifacts be affected, if you found out that their use caused someone to be hurt badly?" "Would they be judged by you less beautiful, less functional, or less successful as a work of art when considered in terms of nonaesthetic values?" There is no one final and right answer to these questions. Encourage different opinions among the class members.

Visual Materials

Door Ornament. New Guinea, South Pacific. Columbus Museum of Art, Columbus, Ohio.

Mask. Iroquois False Face Society. Rochester Museum of Science Center, Rochester, New York.

Malagan Carving. New Ireland Island, South Pacific. Columbus Museum of Art, Columbus, Ohio.

Nigerian Guardian Spirit. Western Ijo or Urhobo. Museum of Primitive Art, New York.

Library Materials

Articles:

"From Cradle to Grave Magic," *Artist Jr.*, Rachael Baker, Editor. Vol II, No. 3. January 1970.

"Primitive Art," *Artist Jr.*, Rachael Baker, Editor. Vol. 8 No. 1, 1966.

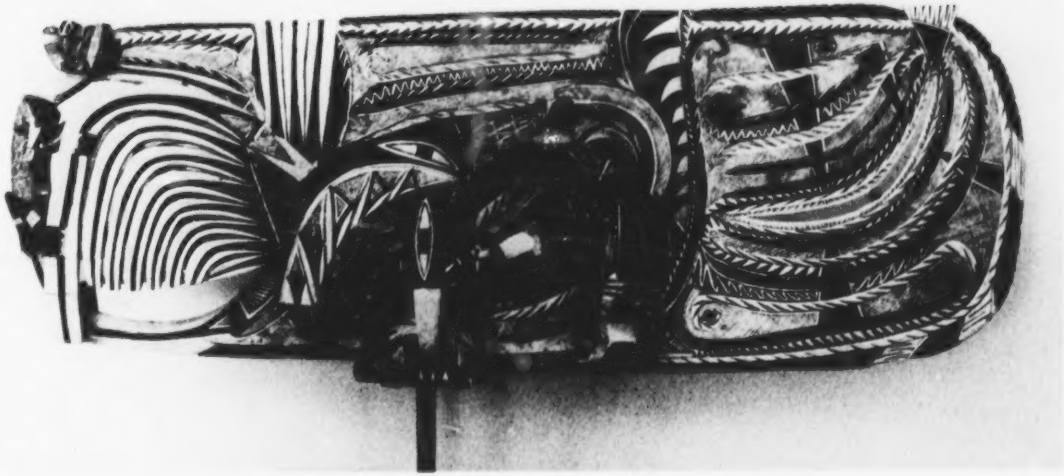
Books:

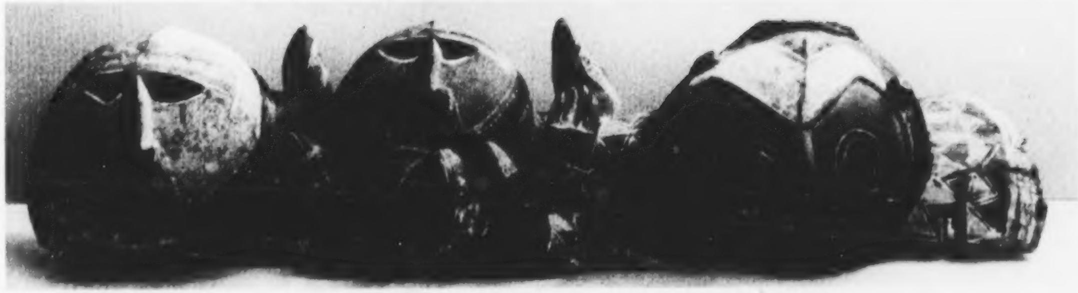
Fraser, Douglas, *Primitive Art.* Garden City New York: Doubleday and Co., Inc., 1962.

Glubok, Shirley, *The Art of Africa.* New York: Harper and Row, 1965.

American Indian. New York: Harper and Row, 1966.

Chase, Judith, *Afro-American Art and Crafts.* New York: Van Nostrand Reinhold, 1971.





Above: *Malagan Carving.* New Ireland Island, South Pacific. Paint on Wood. About 1910. Courtesy Columbus Museum of Art. Howald Fund. Columbus, Ohio.

Below: *Door Ornament.* New Guinea. South Pacific. Paint on Wood. Courtesy Columbus Museum of Art. Gift from the Carleback Gallery. Columbus, Ohio.

Unit Theme: Primitive Contributions to Modern Art

Lesson Two: Making Masks

Grades 4-6

Subject Objectives

Students will:

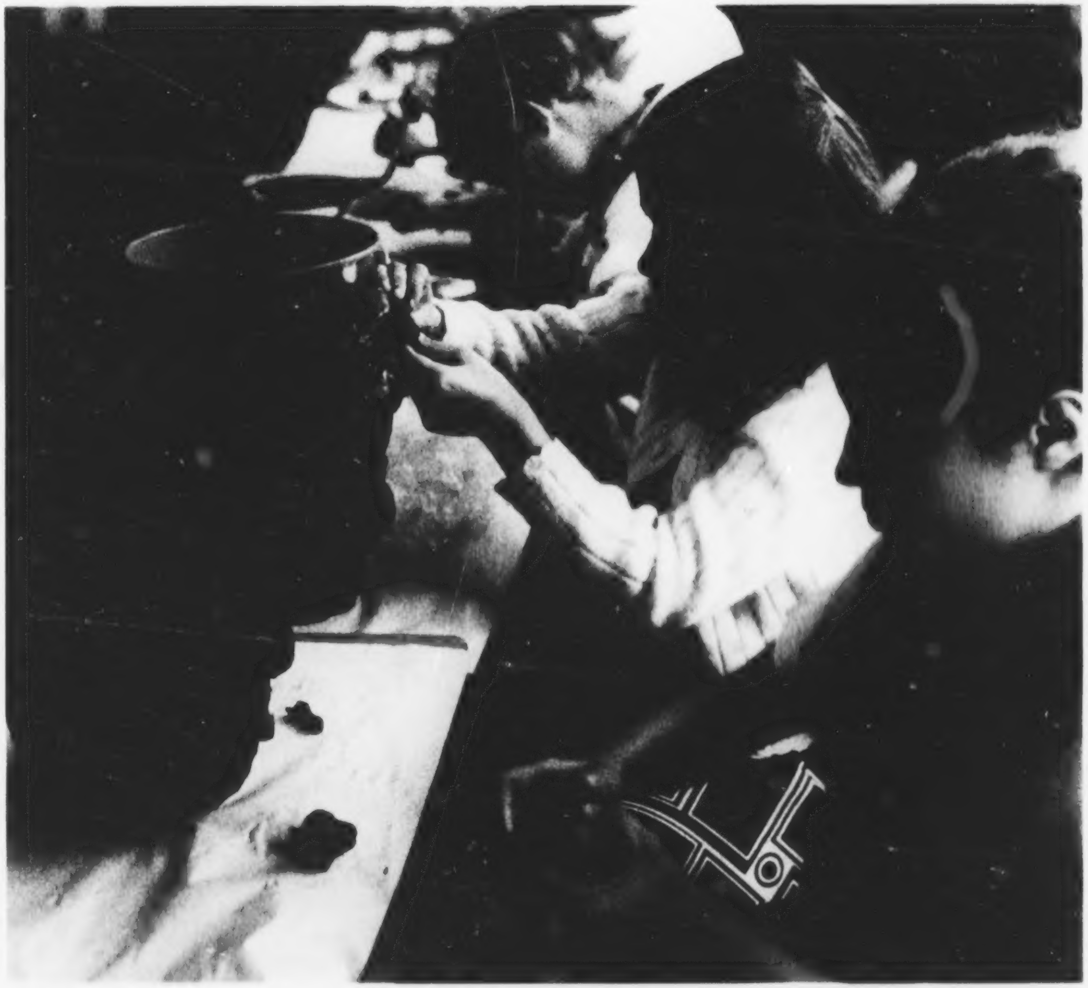
- use social beliefs as sources of subjects and themes;
- develop control of mask-making media to produce intended effects;
- explain the personal significance of masks in their own lives;
- identify criteria for judging masks;
- explain why societies communicate beliefs by developing visual symbols in masks.

Activities

Masks are often made in elementary art activities for the purpose of achieving each child's purely personal and individual goals. In this lesson, on the contrary, the focus will be on the mask as an art form that serves a particular social or group function.

Discuss with the children various masks they have seen in museums, films, or perhaps, in daily life. If possible, have the children collect photographs of masks designed for different functions, such as those reproduced here.

Ask the children to speculate on the cultural functions of each mask, such as to wear at an initiation ceremony, to wear in a religious ceremony, to bring good health, to wear in a play, to protect property, to capture somone's attention, to honor the dead, or to wear in a battle.



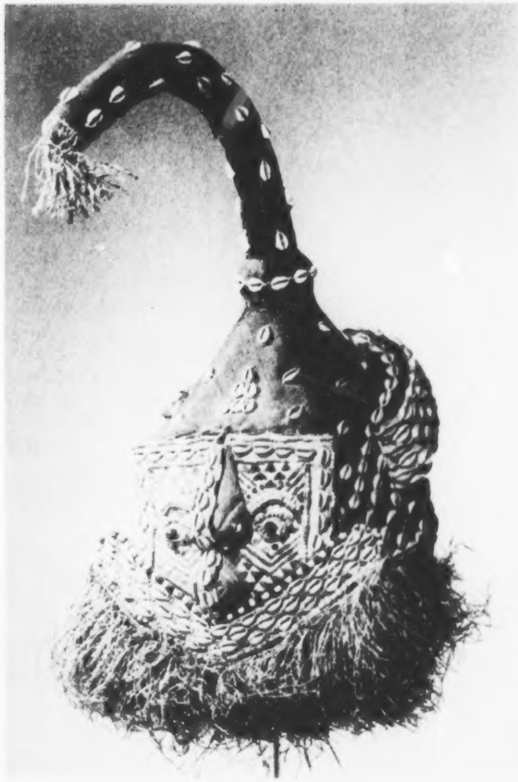
Fifth-grade girls make sculptural portraits of the astronauts to commemorate their daring exploits in space. In this way, they identify with the ways societies communicate their beliefs and values in art forms.

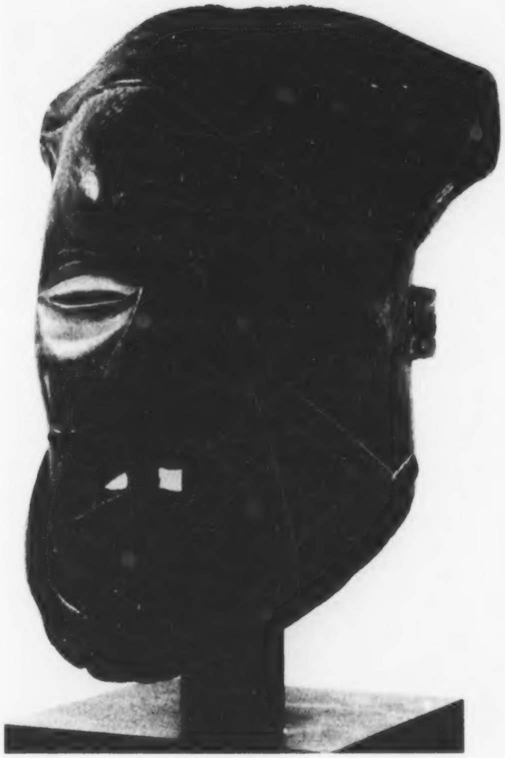
Invite the children to point out the visual qualities that enable the masks to take on their particular expressive qualities and serve their intended functions. Questions to ask are as follows: "Why does one mask look fierce and another serene?" "What did the primitive artist do to exaggerate and distort certain features of the animal or human face?"

Work with children to collect various materials appropriate for mask construction and also for making three-dimensional portraits in clay, wax, and papier mache´. Also collect additional materials for decorative purposes, such as felt, yarn, beads, and raffia. When the selection is one that provides a reasonably good range of choices, ask the children to select materials in terms of the functions they wish their masks or portraits to serve.

For ideas of functions, the children could imagine themselves to be members of fictitious primitive cultures with specified social beliefs and needs to be served by the masks and portraits they make. Or, the children could design their masks and portraits to serve some of the actual needs and beliefs of the members of their own classroom or school. Through discussions, they might identify such needs as bringing good luck to the room's athletic teams, expressing the children's grief over the loss of their room's pet animal, commemorating the astronauts' accomplishments in space, expressing the good wishes of the class to a member who is moving away, or decorating and beautifying the walls of the school library or cafeteria. Each child could then select the medium and the purpose toward which he/she would like to work in making either a mask or a portrait.

When their masks and portraits are completed, the children should discuss their various visual qualities and try to identify the particular function for which they are intended. Help them to identify appropriate criteria for evaluating their own work in terms of the social function each child has established. Ask them to judge the extent to which their work serves its intended purpose.





Left: *Helmet Mask.* Congo (Kinshasa), Kuba. Raffia, Cloth, Cowrie shells, beads, wood fiber, 20 1/2" high. Courtesy the Museum of Primitive Art, New York.

Right: *Dance Mask.* Republic of the Congo, Bushongo (Bakula) Tribe. Painted Wood, 17" high. Courtesy the Cleveland Museum of Art, James Albert Ford Memorial Fund, Cleveland, Ohio.

Visual Materials

Dance Mask. Republic of the Congo. The Cleveland Museum of Art, Cleveland, Ohio.

Tantanus Mask. Melanesia, New Ireland Pacific, Columbus Museum of Art, Columbus, Ohio.

Helmet Mask. Congo. The Museum of Primitive Art, New York.

Art Materials

Clay, wax

Newspapers

String

Wheat paste

Felt, yarn, raffia, beads, etc.

Library Materials

Holm, Bill. *Crooked Beak of Heaven: Masks and Other Ceremonial Art of the Northwest Coast.* Seattle, Washington: University of Washington Press, 1972.

Riley, Olive. *Masks and Magic.* New York: Viking Press, 1955.

This page, left: *Tanatanua Mask.* Melanesia, New Ireland, wood with polychrome, cloth, shell and lace, height 17 in.) late 19th century. Courtesy Columbus Museum of Art. Howald Fund. Colubmus, Ohio.

Middle and right: Minature sculpture made in clay by fourth-grade children to ward off bad luck in their imaginary primitive culture.

Unit Theme: Primitive Contributions to Modern Art

Lesson Three: African Influences

Grades 4-6

Subject Objectives

Students will:

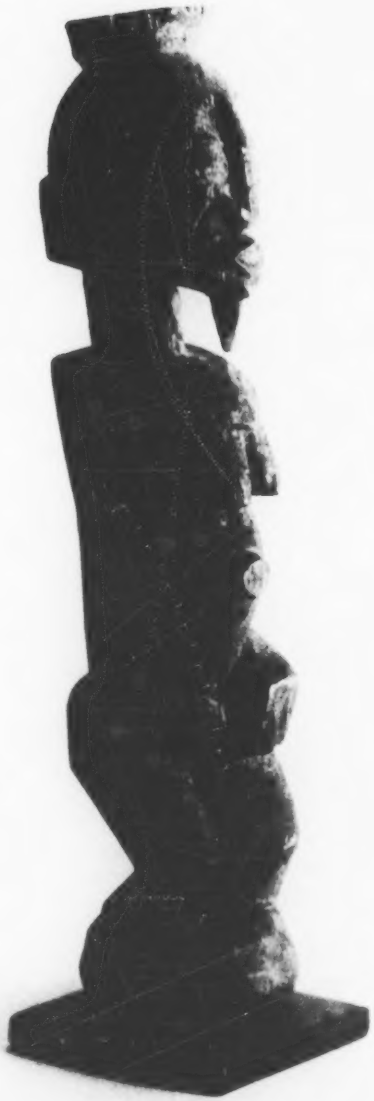
- explain why artists draw upon the work of other artists as sources for their ideas;
- explain how artists develop different ways of presenting ideas in visual forms;
- develop criteria for judging works of art;
- explain how art historians interpet the meaning of African works of art.

Activities

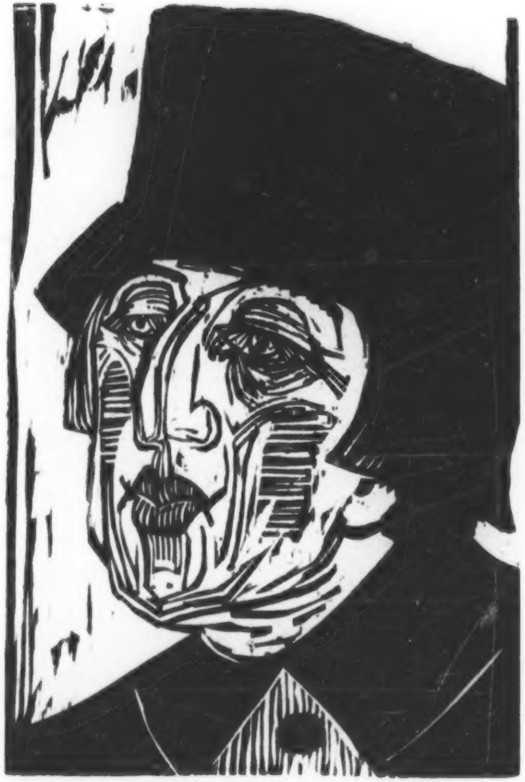
Discuss with children that African art has had an important influence on the development of many art styles of the 20th century, including Cubism, Expressionism, and Abstractionism. Explain that Realism was the predominant art style in Europe and the United States at the start of the century when African art was first studied by artists. While African masks and sculpture appeared to many outsiders at that time as crude and barbaric, to some artists they suggested possibilities for going beyond realistic images of the human form and for treating it in abstract and more emotionally powerful ways. Artists such as Picasso, Matisse, and Modigliani, who were searching for a way to restore to art expressive and formal qualities, found fresh and totally new inspiration in African art. They saw in their simplified and distorted forms a remarkable sense of design in which lines, colors, and forms spoke strongly and directly to the senses.

African art's influence on modern art styles can be made clear to children through a display of reproductions, such as those presented here of an African mask and fertility figure and modern portraits by Modigliani and Kirchner. Try to arrange the display to invite comparisons. For example, the Modigliani portrait, with its simplified and stylized planes, might be seen to resemble the distorted features of the African mask and fertility figure. The Kirchner print could be seen to have a strong linear pattern and exaggerated features similar to those of the African mask. The children should be helped to see the different ways in which artists' styles have been influenced. Some artists, for example, borrowed only the surface resemblance of African art objects, while others discovered that powerful expressiveness could be achieved by treating the human form in terms of simple geometric planes and by eliminating unnecessary details.

Along with the African and modern works, include in the display 19th and 20th century works that are realistic in style, such as the one by Vigee-Lebrun which is reproduced here. Also, paintings completed by modern artists before they studied African art could be included in the display. These should be selected to clarify the kinds of influences African art had on modern styles.



Dege Dana Wanu (Standing Figure).
African (Dogon). Wood. n.d. Courtesy Columbus Museum of Art, Gift of Lester Wunderman, Columbus, Ohio



Above: *Anette Kolb* by Ernst Kirchner, Woodcut. Courtesy Columbus Gallery of Fine Arts, Columbus, Ohio.

Left, above: A boy studies a *Mask* from the Republic of the Congo. Wood and Paint. 171/2" high. Museum of Primitive Art, New York.

Left, below: A boy studies *Gypsy Woman with Baby* by Amendo Modigliani, Oil. Museum of Modern Art, New York.

The complete display could also be used to stimulate a discussion of the different kinds of criteria that are needed for judging work done in different styles. Discuss the different criteria that might have been used by the African craftsmen, the 19th century realist portrait painters, and the modern artists, such as Picasso, Modigliani and Kirchner, in judging their own works.

Children could also be lead to see that these modern artists, with their concern for design, distortion, and elimination of details, were, in their turn, an inspiration to yet other artists. Sculptors such as Arp and Hepworth (whose work is shown here) carried abstraction to a further refinement in their work, revealing little if any real subject matter. Their simple, but powerfully expressive images owe much to the earlier efforts of the African craftsmen. The children's understanding of the content of this lesson can be extended by reference to some of the library materials listed below in which art historians give their interpretations and judgments of works of art. The more advanced materials will need to be interpreted by the teacher.

Library Materials

Fraser, Douglas. *Primitive Art.* Garden City: Doubleday and Co. 1962.

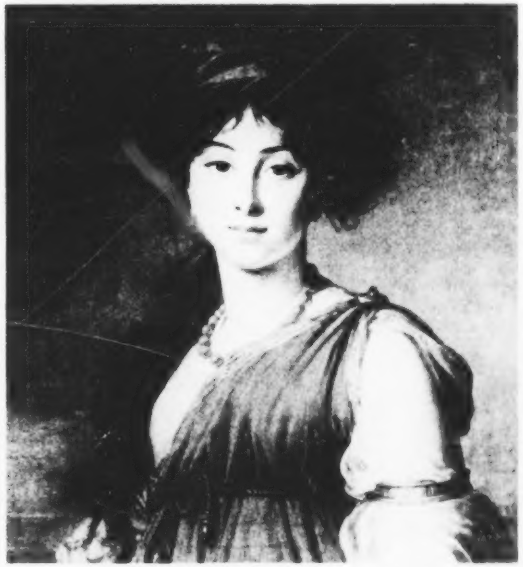
Glubok, Shirley. *The Art of Africa.* New York: Harper and Row, 1965.

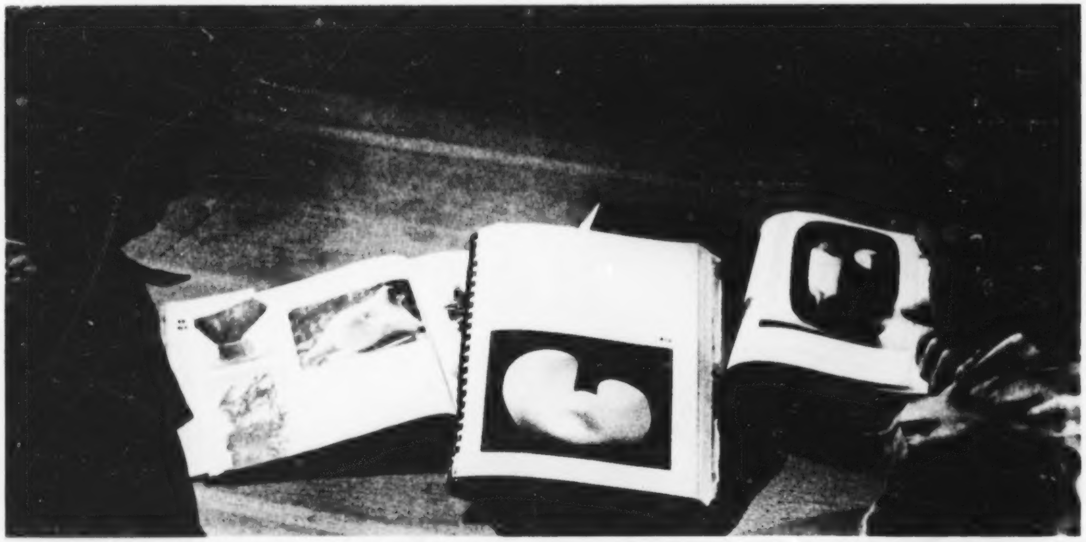
Janson, H. *The Story of Painting for Young People.* New York: Harry A. Abrams, undated.

Barr, Alfred H. Jr., *What Is Modern Painting?* rev. ed. New York: Museum of Modern Art, 1966.

Visual Materials

Dege Dana Wanir (Standing Figure). African Dogon). Columbus Museum of Art, Columbus, Ohio.





Left: *Varvara Ivanowna Narishkine, nee Ladominsky* by Elizabeth Vigee-Lebrun. 1800. Courtesy of Columbus Museum of Art. Derby Fund. Columbus, Ohio.

Right: Children observe the ways Barbara Hepworth, Jean Arp and others have been influenced by African art.

Kirchner, Ernst. *Anette Kolb.* Columbus Museum of Art, Columbus, Ohio.

Modigliani, Amedo. *Gypsy Woman with Baby.* Museum of Modern Art, New York.

Republic of the Congo. *Mask.* Museum of Primitive Art, New York.

Vigee-Lebrun, Elizabeth. *Varvara Ivanowna Narishkine, nee Ladominsky.* 1800. Columbus Museum of Art, Columbus, Ohio.

Unit Theme: Primitive Contributions to Modern Art

Lesson Four: Painting in the Cubist Style

Grades 4-6

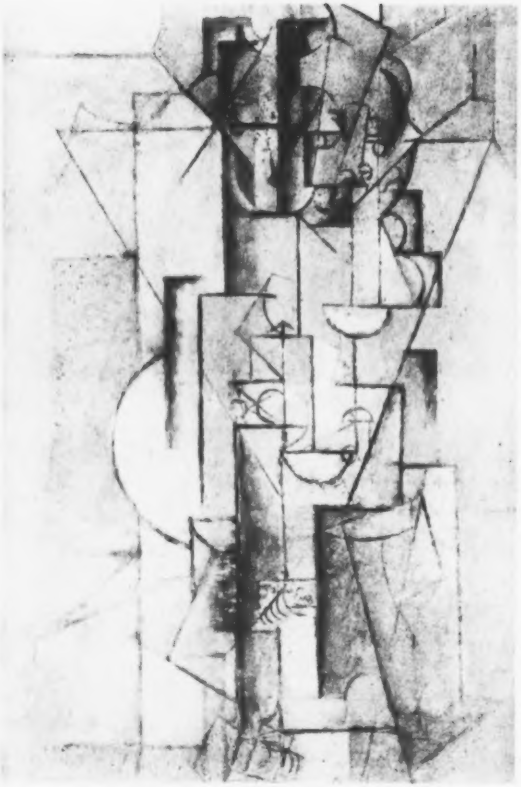
Subject Objectives

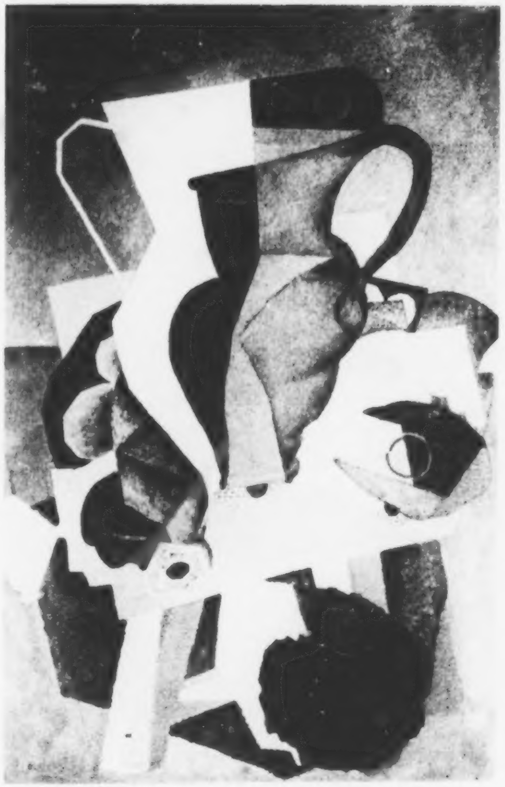
Students will:

- study different ways of presenting ideas in the Cubist style;
- identify the sources of ideas used by Cubist artists;
- determine the basis of criteria used for judging Cubist paintings.

Activities

Show the class several reproductions of Cubist paintings, including examples by Braque, Picasso, Rivera, Gris, Leger, and Feininger. Two of these are reproduced here. Works which show subjects that are somewhat familiar would be good ones to use, such as guitars, still-life objects, people, or buildings. Discuss the way objects are depicted in the Cubist style, pointing to the flattened space; the tendency to show both the inside, outside, and all sides at once; the tendency for one set of planes to be seen through other planes in the composition. Point out how different Cubist artists reduced their subject matter to simple, straight lines or curves, eliminating all other details. Invite the children to select a subject and interpret it in the Cubist style. Show how various objects might be drawn or painted using only straight or curved lines.





Left: *Femme Nue (J'aime Eva)(Female Nude[I love Eva]).* 1912 by Pable Picasso. Oil. Courtesy Columbus Museum of Art. Gift of Ferdinand Howald. Columbus, Ohio.

Right: *Mallorca (Still Life Pots)* by Diego Rivera. Oil. 1915. Courtesy Columbus Museum of Art. Gift of Ferdinand Howland. Columbus, Ohio.

Have the class play the role of aestheticians by discussing the following hypothetical situation: "What if you found out that one of these Cubist paintings had really been painted by an ape?" "Would this information change your opinion about the painting?" "Why?" "Do you think this information would affect the judgments of expert art scholars who thought that the painting was a great work of art?" Accept all thoughtful answers. There is no one final and right answer.

When completed, discuss their work, developing the idea that all works of art usually have a distinctive style, and that many styles can be described in terms of line, color, texture, shape, space, and composition.

Visual Materials

Picasso, Pablo. *Femme Nue (Jaime Eva) Female Nude [I Love Eva].* 1912. Columbus Museum of Art, Columbus, Ohio.

Rivera, Diego. *Mallorca (Still-Life Pots).* Columbus Museum of Art, Columbus, Ohio.

This girl noticed that cubist painters simplified their forms by working with straight lines and planes. She tries to discover what straight lines can do in her own expression.

The preceding seven units are summarized in the following chart. Their titles are located opposite the grade levels for which they were written and beneath the feature or features of art content they illustrate. It should be stressed again that these seven units are not presented here as a total school program, nor even as a model for one. Rather, they are illustrative of the different kinds of units which curriculum writers could prepare for their own elementary schools.

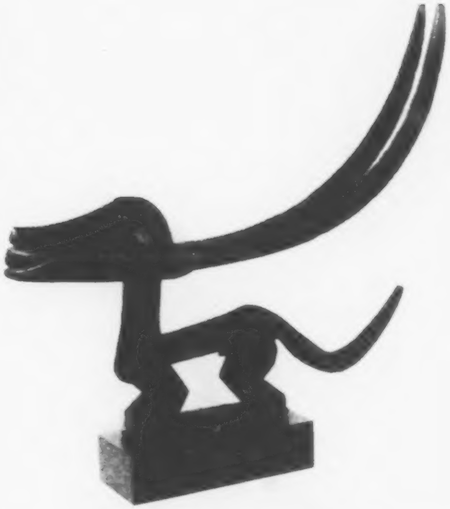
In conclusion, it is well to note again that these units share two significant characteristics.

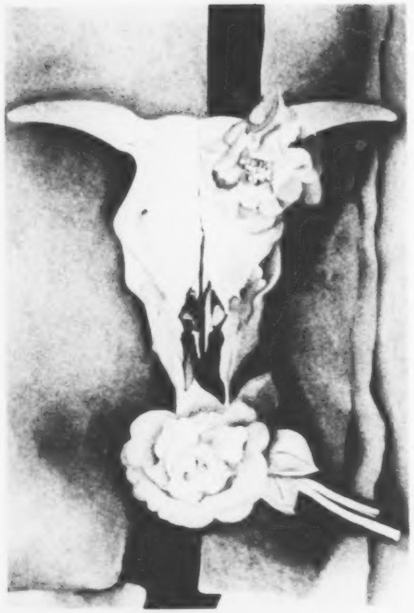
1. Each of the units has a thematic *focus* which stresses one or two of the major features of art content. Three of them focus on subject and theme, one on medium, one on product and function, one on design, and one on style.
2. The *objectives* of each unit include both "Expression" and "Response" types. Also, each stresses varying degrees of emphasis on the major *goals* for "Personal Development," "Art in Society," and "Artistic Heritage."

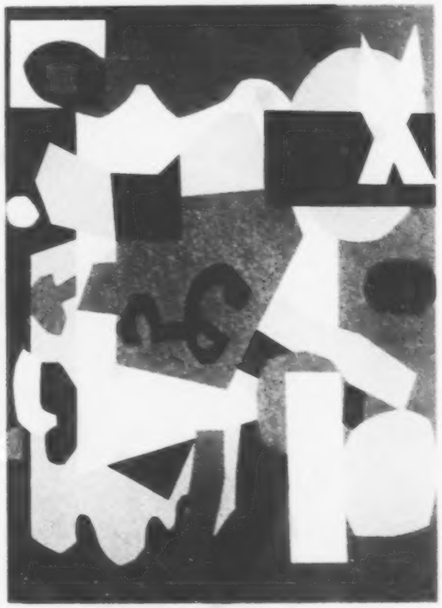
These characteristics are repeated here, since they can be useful to curriculum writers not only as reminders of characteristics to build into their own units, but also as points of control in relating one unit to another in planning a total K-6 program. How individual teachers or groups of curriculum writers may exercise this control in developing long-range plans is the subject of the next chapter.

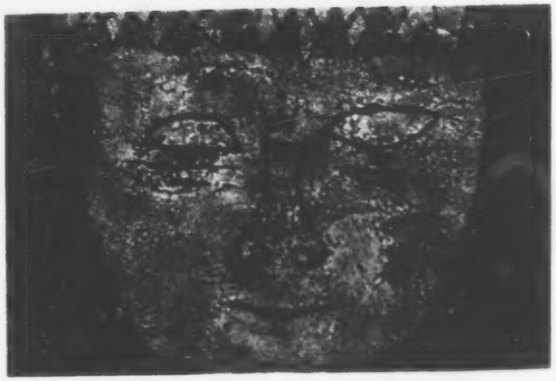
OVERLEAF
Above, left: *Antelope Headdress* by Unknown, Africa, Mali. Wood. The Columbus Museum of Art.
Above, middle: *Envelope Box* by Susanne Stephenson. Stoneward 1935. The Columbus Museum of Art.
Above, right: *Cow Scull with Calico Roses* by Georgia O'Keefe. Oil. 1931. Courtesy of the Art Institute of Chicago.
Below, left: *Ready to Wear* by Stuart Davis. Oil, 1955. Courtesy of the Art Institute of Chicago.
Below, middle: *Barcelona Chair* by Mies Van der Rohen. 1929. Knoll International.
Below, right: *Child Consecrated to Suffering* by Paul Klee. Gouache. 1935. Albright-Knox Art Gallery, Buffalo, New York.

	Subject and Theme	Medium	Design	Product and Function	Style
Lower Elementary Grades	1. Animals in Art 2. The Environment and Art	4. Fibers	5. Visual Rhythm		
Upper Elementary Grades	3. The Expression of Feelings in Art			6. The Design of Dwellings	7. Primitive Contributions to Modern Art









Works of art by artists can be the starting point for conceiving of art lessons and units. What goals, objectives, and features of content are suggested by these works?

CHAPTER SIX
LONG-RANGE PLANNING

Each unit is but a part of a total program and needs to be related in some way to other units. Designing a long-term plan for teaching art is also the task of curriculum writers. While the plan needs to be flexible enough to permit teachers individual latitude, it should be based on three major decisions agreed upon by all concerned. They are as follows:

1. the different type of goals and objectives to be given emphasis in units planned for each grade level;
2. the particular features of art content to be stressed in units planned for each grade level; and
3. the possible order or sequence of units at each grade level.

The first above-mentioned decision involves a consideration of the three major areas of program goals—Personal Development, Artistic Heritage, and Art in Society. The question to be answered by curriculum writers is, "At what grade levels should each goal area be stressed in order to provide balance among them?" The writers of this guide suggest that some attention be given to each kind of goal at each grade level. However, it is recommended that greater stress be placed on the goals of Personal Development in the lower elementary grades, with increasing attention given to the goals of Artistic Heritage and Art in Society in the upper elementary grades. The following chart outlines this long-range plan.

The chart indicates that the teachers' efforts would be directed toward preparing units for the kindergarten and first grade with stress on Personal Development. At the fourth-grade, the three areas of goals would receive nearly equal attention in the units prepared by teachers. At the fifth- and sixth-grades, units would be prepared to give

	Personal Development	Artistic Heritage	Art In Society
K			
1			
2			
3			
4			
5			
6			

One possible plan showing the goals to be emphasized at each grade level (Note: all three types of goals are given attention at each grade level, only the particular emphasis varies.)

emphasis to the goals for Art in Society and Artistic Heritage, with less attention given to the goals of Personal Development.

With a mutually agreed upon plan such as this one, teachers can know what goals and objectives to stress in the units they prepare. Other long-range plans for achieving balance among the three kinds of goals are entirely possible. Teachers are encouraged to design other plans which may be more appropriate for their schools.

A second major decision to be made by individual teachers or teams of curriculum planners is that involving the particular stress that may be placed on each of the seven features of art content—subject, theme, medium, product, function, design, and style. It was indicated in Chapter Four that style is most appropriately dealt with in the upper elementary grades. In Chapter Five, "Primitive Contributions to Modern Art" was presented as an illustration of a unit which stresses style. A school's long-range plan would include several units such as this one for the fifth- and sixth-grades and only a few for fourth grade children. It is recommended that no units for lower elementary grades stress style.

Each of the other six features of art content should be treated in some form at every grade level. However, some plan for giving special emphasis to each feature at different grade levels should be devised by curriculum planners. For example, the chart here outlines one possibility.

The basis for this plan is not an arbitrary one. Rather, it is based on the notion that younger children's ideas for art derive largely from concrete experiences with subjects and themes in their environment and from the direct sensory experiences of art media as they are shaped.

	Subject and Theme	Medium	Design	Product and Function	Style
K					
1					
2					
3					
4					
5					
6					

One possible plan showing the features of art content to be emphasized at each grade level (Note: subject, theme, medium, design, product, and function are to receive attention in all grades; only the stress will vary.)

Older children grow increasingly ready to deal with the more abstract considerations of design, product, function, and style.

Following this plan, curriculum planners would develop units for second-grade children, with emphasis on subject, theme, medium, and design. As indicated in the previous chart, these three features, plus product and function, would be given emphasis in the units prepared for third-grade children. Fourth-grade children would take part in units prepared to give emphasis to design, product, and function.

Such a plan and others prepared by local curriculum planners are only guides to teaching. Their main function should be to help teachers keep track of the various features of art content in a school program and ensure that certain features are not over emphasized and others lost entirely. Some plan similar to the one suggested here should be agreed upon by involved teachers, who would then use it as the basis for preparing their own units.

While long-range plans should ensure variety in the curriculum by stressing different features of art content at different grade levels, certain features should be repeated at several grade levels to ensure continuity. It is important that children have some opportunities to deal with the same subject, theme, medium, product, function, style, or aspect of design in several different contexts.

	Subject and Theme	Medium	Design	Product and Function	Style
K		Animals in Art			
1	The Environment and Art			The Design of Dwellings	
2		Fibers			
3			Visual Rhythm		
4		Fibers (repeated)		The Design of Dwellings (repeated)	
5			Animals in Art (repeated)		Animals in Art (repeated)
6	The Expression of Feelings in Art		Visual Rhythm (repeated)		Primitive Contributions To Modern Art

For example, units stressing such subjects as the environment and animals or such products as masks and ceramic pottery are possibly worthy of repetition at several grade levels. The way this could be accomplished is made clear in the above chart where certain units have been repeated.

In this chart are placed the titles of the seven sample units presented in Chapter Five. Each has been located beneath its appropriate feature or features of art content and opposite one of the grade levels for which it was written. Notice that some of the titles have been repeated at different grade levels. When a decision has been made to repeat a unit, it needs to be rewritten to adapt it for children of a different age group. One way to do this is to change the content emphasis. For example, it will be recalled from the description of the "Animals in Art" unit in Chapter Five that the medium was given emphasis at the kindergarten level. If this unit were to be repeated at the fifth-grade level, considerations of more challenging features, such as design and style, could be added. This change is indicated in the chart above.

Any unit selected for repetition at a different grade level should also incorporate changes in the objectives set for it. Again, the "Animals in Art" unit will serve as an illustration of this point. When designed for the kindergarten level, the unit's objectives would be drawn primarily from the goals for Personal Development. When redesigned for the fifth-grade, greater emphasis would be placed on the more difficult to achieve goals for Artistic Heritage and Art in Society.

It would be challenging and instructive for local curriculum teams to take each of the seven units illustrated in Chapter Five and rewrite it for a higher or lower grade level by varying the kinds of goals and objectives and features of content. Such a task could lead naturally to a consideration of possibilities of units to be taught at each grade level.

An important aspect of planning which should be built into any curriculum is that of a proposed division of labor between the classroom teacher and the art specialist (where there is one). Each can perform specialized functions in the teaching of each unit. Well worth considering is the possibility that classroom teachers, because of their academic and verbal orientations, could assume primary responsibility for those lessons within each unit in which children are to be engaged in talk about their own work or the work of professional artists.

Activities in which children learn some of the processes of art criticism (including description, interpretation, and evaluation) can conceivably occur within the context of the language arts program under the direction of the classroom teacher. The art teacher's special abilities, on the other hand, could be utilized most efficiently in the conduct of those lessons which emphasize the more technical studio processes, and knowledge of art history and aesthetics.

There are few clues in the content of art to suggest a "proper" sequence for art activities to follow. Most ideas of sequence come from traditions of teaching practice inherited from previous centuries. For example, some teachers believe that drawing skills should be mastered before children learn to paint, or that elements and principles of design should be mastered before children are permitted freedom of expression, or that studio studies come before critical and historical study. There is little inherent in art itself or in the patterns of child growth and development either to affirm or deny these ideas.

Yet, it is a fact that early learning creates readiness for later learning. Though there is a degree of arbitrariness in deciding what to teach first, once it is made, later decisions tend to follow suit. Yet, there are some ways that curriculum planners can attend to matters of sequence as follows:

1. *Vocabulary Sequence.* There is a verbal language that is part of art learning. Certainly we cannot teach the most basic lesson in art without discussing lines, shapes, or colors. Thus, planners can agree that certain terms should be introduced at each grade level and that each succeeding grade level builds upon the vocabulary of previous grade levels. The first terms may be the formal design elements, the names of art media and processes like drawing, painting, and modeling. Later terms may deal with more general features like balance, contrast, or interpretive qualities. Still later terms may refer to styles or themes.

   Along with learning the *names* for the various features of art such as shape, color, texture, sculpture, portraits, landscapes, etc. children should be helped to find and use a more *qualitative* vocabulary. This vocabulary is made up of words, usually adjectives and verbs, that refer to the attributes, moods, and feeling tones associated with the features of art. Qualitative words are ordinary, non-technical words like fuzzy, bold, zig-zag, bright, crisp, rough, etc. These kinds of words help children both to perceive and talk about the *aesthetic* qualities of works of art. As children mature, their qualitative vocabularies should become more accurate, precise, discriminating, imaginative, and flexible.

2. *Skill Sequence.* A skill is something that one can improve with practice. Skill building moves from the simple to the complex. Simple paper cutting, tearing, and pasting on a two-dimensional surface would occur prior in a learning sequence to complex paper folding and construction. Skill sequences could be established for each grade level, with the upper grades demanding greater dexterity and complexity. Media which invite a degree of trial and error and which involve few skills are more suitable for younger children while media involving a number of process steps are more suitable for older children.

3. *Image Sequence.* One would expect that images which portray relatively familiar subjects in a realistic manner would be easier for students to engage than abstract images. With experience, older children's ability to respond to works of increasing complexity and abstraction should be expected to increase. Thus, planners could designate the level of complexity and abstractness that would be appropriate for each grade level.

4. *Thematic Sequence.* Ideas also have a way of leading from one topic to another. We talk about life as a move from family to community, or as a journey from birth to maturity, or we discuss art from the cave dwellers to contemporary civilization. In these examples one idea leads to another and can be thought of as a type of sequence in its own right.

5. *Developmental Sequence.* Art teachers are generally aware of developmental stages as they apply to growth in the complexity of children's art work ranging from the stage of scribbling in preschool to increased realism in the upper elementary grades. Similar developmental sequences can also be found in the ways that children grow in their understanding and response to art. Parsons[35] notes that there are five stages of growth. Five-year-old children are likely to be at a stage he labels as "favoritism." They have favorite colors, or favorite subjects and respond to art works in terms of these qualities. At age ten, most children are at a stage identifed as "beauty and realism." They reject art that looks gross and ugly to them, or accept art that looks beautiful or well done. A third stage involves that of "expressiveness," as when the child judges art by the quality of the experience it can produce. The beauty or ugliness of the subject matter has become secondary to what the work expresses.

Curriculum-writing teams should keep these considerations in mind for developing sequences in units.

Establishing sequences in vocabulary, skills, images, themes, and other developmental aspects will also provide a basis for evaluating students along a number of dimensions of artistic growth which is the subject of the next chapter.

CHAPTER SEVEN
EVALUATING ART INSTRUCTION

This chapter is designed to help curriculum writers develop plans for evaluating instruction in art. Earlier chapters illustrated the importance and use of objectives in various lessons and units. This chapter demonstrates how these objectives also provide a basis for evaluating instruction.

Art educators are divided on the issue of grading and evaluation. Some say that art products, the result of novel and unpredictable acts, should not be graded. They maintain that the process is more important than the product. The fear is that children's competition for grades or the teachers' approval will be damaging to the creative process. They argue that risk taking will be discouraged and conformity encouraged. Others believe that art should be treated like any other subject taught in school. This is the point of view taken in this publication. Evaluation can have several positive functions that make it a necessary component of the total art program. Evaluation is necessary to report progress to students and parents. Evaluation can also communicate the goals and objectives of art education to the public, indicating what the art program is attempting to achieve with students. Perhaps the most important function of evaluation is when it is directed to an assessment of the art curriculum itself. Evaluation of the art curriculum serves as the basis for determining needed changes in student activities.

When the evaluation is of the students' art performance, teachers may examine four general types of student products. They are indicated below along with specific devices that may be used to record progress.

Art work produced by students. This work includes portfolios of drawings, paintings, and prints, as well as sculpture, pottery, and other three-dimensional work. Teachers can keep evaluation checklists of this work.

Students' verbal responses to art. These responses could consist of written or spoken descriptions, analyses, interpretations, and judgments that students make of their own work and that of their classmates and professional artists. Diaries, audio tape recordings, and art games are also means for collecting this information.

Academic tests. Teacher-made paper-and-pencil tests can evaluate art history knowledge. There are also commercially designed standardized tests. Examples of the latter are tests of creativity developed by Paul Torrence of the University of Minnesota.[36] Other tests have been designed to measure not only students' art production abilities but also their knowledge of art history and abilities to respond critically to works of art. Tests of this type are available from the National Assessment of Educational Progress in Denver, Colorado.[37]

Student actions or behavior. The teacher observes students in the process of creating works of art. To gather this kind of evidence, teachers can keep anecdotal records and use videotape.

One or more of the above types of evidence may be examined by teachers in evaluating student performance in art. Often the evidence that a teacher needs in order to make a judgment about student learning cannot be observed at the end of a single art activity. It is often necessary that teachers evaluate children's progress over a longer period of time rather than on a day-to-day basis. The cumulative impact of several activities could then be measured. For example, a teacher may notice that, at the beginning of the year, students respond to art with expressions of personal likes and dislikes. If, at a later point, students speak and write about the qualities they see in art works and identify appropriate criteria for judging them, a teacher can conclude that important learning has taken place.

Because art education is a process that has a gradual cumulative effect, general, rather than specific, objectives will provide teachers with a proper point of departure for designing an evaluation procedure in art education. It is suggested that teachers refer to the general program objectives rather than to the more specific subject objectives identified in the district's art course of study.

The district's course of study in art may include the six program goals and 18 program objectives suggested in previous chapters. If so, the following evaluation scales will indicate ways in which evaluation can be linked to art program objectives, as indeed it should.

Sample Art Evaluation Checklist

Personal Expression Scale

Rate the student's art work and working processes on the characteristics listed below.

- The student discovers ideas freely from a variety of sources.
- The student transforms ideas creatively, using a variety of means.
- The student works with media skillfully.

Personal Response Scale

Rate the student's verbal performance on the scale below.

- The student perceives, describes, and analyzes the artistic features in works of art with fluency.
- The student interprets the meanings of works of art with discernment.
- The student judges works of art, citing appropriate criteria for his or her judgment.

Artistic Heritage Expression Scale

On the scale below, rate the student's knowledge of how and why artists work.

- The student understands how artists discover ideas from varied sources.
- The student understands why artists use different means to transform ideas visually.
- The student understands how artists develop skills in working with media.

Artistic Heritage Response Scale

Rate the student's knowledge about how and why different art critics, aestheticians, and art historians respond to art.

- The student understands why art scholars describe and analyze art features in works of art.
- The student understands how art scholars interpret the meanings of works of art.
- The student understands how art scholars judge works of art.

Art in Society Expression Scale

Rate the student's knowledge about how and why different societies create art.

- The student understands how societies discover values and beliefs for visual expression.
- The student understands why societies express changes in values and beliefs through visual forms.
- The student understands how societies use technologies to create visual forms.

Art in Society Response Scale

Rate the student's knowledge about how and why societies react to art.

- The student understands how societies recognize and describe art images.
- The student understands how societies interpret the meaning of art images.
- The student understands why societies judge art images.

In observing children's learning in art, teachers often must depend upon general impressions of student learning. There is no way to avoid this, but, fortunately, most teachers' impressions become increasingly reliable through frequent exercise of the evaluation process.

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23 The Getty Center for Education in the Arts. *Beyond Creating: The Place for Art in America's Schools* (Los Angeles: Author. 1985. p.4).

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32 These aims are adapted from *Curriculum Development for Aesthetic Education* by Manuel Barkan. Laura Chapman. and Evan J. Kern. (St. Louis: Central Midwestern Regional Educational Laboratory. 1970).

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APPENDIX

RESOURCES FOR A BALANCED COMPREHENSIVE ART CURRICULUM IN ELEMENTARY SCHOOLS

I. Art Materials and Tools

A. The following is a listing of some art materials and small tools recommended for the implementation of the lessons and units in Chapters IV and V. Those marked with an asterisk(*) may be considered basic; others should be added as the budget allows.

Papers
Bogus
*Manila
*Newsprint
*Colored construction
*White or tan kraft paper roll
Colored kraft paper roll
White drawing
*Colored tissue
Posterboard (14 ply, white and colors)
*Waxed paper roll
Corrugated
Crepe
Tracing
Bristol board
Cellophane

Fingerpaint
Stencil
Paints
Finger
*Powder tempera
*Liquid tempera
Enamel
*Transparent watercolor

Chalks
*Assorted colors
*Charcoal

Crayons

Clay
*Pottery clay
Plasticine
*Plaster of paris
*Glazes

Cloth and Fibers
*Muslin
Cheesecloth
*Burlap
*Yarn, knitting
Yarn, rug
Dreadnaught cord
Macrame cord
*Felt
Vinyl plastic
Flannel
*Raffia
*Reed
Sisal
*Thread, cotton
Cotton batting

Printing
*Inks
*Battleship linoleum

Wood and Wire
*Plywood
*Nails and screws
Galvanized wire
*Stovepipe wire
Dowel sticks
Kite sticks
Sandpaper

Miscellaneous
*Paste
*India ink
*Pencils
*Glue, white resin

*Tapes (cellophane, gummed, paper, masking)
Aluminum foil
*Wallpaper paste
*Sponges, cellulose
Straight pins
Dyes
*Thumb tacks
*Erasers
*Felt tip pens
*Toothpicks
Soda straws
Tongue depressors
Vermiculite
Sand
Needles
Rubber cement
Art gum erasers
Fixatif
Shellac

Tools
*Easel brushes
*Camelhair brushes
*House painting brushes
*Scissors
*Coping saws
Hack saws
*Hammer (claw and ball pein)
*Hand drill
*Rulers
Yardsticks
*Knives - ordinary paring or sloyd
*Linoleum cutting tools
*Screw drivers
*Brayers
*Lettering pens
*Pen points
*Plastic garbage can
*Watercolor pans
*Pliers
Hand saw (cross cut)
*Stapler
Staple gun
*Paper punch, 1/4" hole
C-Clamps
Files - wood
*Tin snips
Hooked rug needles
Spray guns
Stencil knives

B. Some Distributors of Art and Crafts Supplies

American Art Clay Co.
4717 W. 16th Street
Indianapolis, Indiana 46222

A.W. Faber-Castell-Higgins
41 Dickerson Street
Newark, New Jersey 07103

Binney & Smith Inc.
1100 Church Lane, Box 431
Easton, Pennsylvania 18044

Brodhead-Garrett Company
4560 East 71st Street
Cleveland, Ohio 44105

Columbus Clay Company
1331 Edgehill Road
Columbus, Ohio 43212

Dick Blick Co.
P.O. Box 1267
Galesburg, Illinois 61401

Holcomb's Educational Materials
P.O Box 94636
Cleveland, Ohio 44101-4636

Hunt Mfg. Company
230 S. Broad Street
Philadelphia, Pennsylvania 19102

John R. Green Co.
411 W. Sixth Street
Covington, Kentucky 41011

Lily Mills Company
Bennett Building
High Point, North Carolina 27261

M. Grumbacher, Inc.
460 W. 34th Street
New York, New York 10001

Milton Bradley, Inc.
443 Shaker Rd.,
East Long Meadow, Massachusetts 01028

Sax Arts & Crafts
P.O. Box 2002
Milwaukee, Wisconsin 53201

Stewart Clay Company
133 Mulberry Street
New York, New York 10013

The Craftool Company
No. 1 Industrial Road
Wood Ridge, New Jersey 07075

The Pariscraft Company
P.O. Box 31
New Brunswick, New Jersey 08901

Weber-Costello Company
P.O. Box 2687
Jackson, Tennessee 38301

II. Visual Resources

A. Some Sources of Reproductions, Study Prints, and Three-Dimensional Replicas

African Studies Center
University of California
Los Angeles, California 90024

American Library Color Slide Co.
222 W. 23rd Street
New York, New York 10011

Argus Communications
7440 Natchez Avenue
Niles, Illinois 60648

Art Education, Inc.
28 E. Erie Street
Blauvelt, New York 10913

Artex Prints
Westport, Connecticut 06880

Art Extension Press
Box 389
Westport, Connecticut 06880

Artist Jr. Fine Arts Publishing Co.
1346 Chapel Street
New Haven, Connecticut 06511

Bro-Dart
P.O. Box 923
Williamsport, Pennsylvania 17701

Contemporary Slides
29 W. 53rd Street
New York, New York 10019

Educational Dimensions Corporation
P.O. Box 126
Stanford, Connecticut 06904

Fine Arts Publications
1346 Chapel Street
New Haven, Connecticut 06511

Frederick A. Praeger, Inc.
111 Fourth Avenue
New York, New York 10003

Institute of Visual Communication
40 E. 49th Street
New York, New York 10017

Light Impressions
P.O. Box 940
Rochester, New York 14603

Museum Collections
Dept. S, Box 999
Radio City Station
New York, New York 10019

Museum of Modern Art
11 West 53rd Street
New York, New York 10019

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

National Gallery of Art
The Extension Service
6th and Constitution, N.W.
Washington, D.C. 20565

New York Graphic Society
10 Greenwich Avenue
Greenwich, Connecticut 06830

Oestreicher Prints, Inc.
43 W. 56th Street
New York, New York 10022

Pflaum Standard
8121 Hamilton Avenue
Cincinnati, Ohio 45232

Phi Delta Kappan
Eighth & Union
P.O. Box 789
Bloomington, Indiana 47402

Scholastic Magazines, Inc.
900 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Shorewood Reproductions, Inc.
10 E. 53rd Street
New York, New York 10022

SVE (Society for Visual Education)
1345 Diversey Parkway
Chicago, Illinois 60607

The University Prints
21 East Street
Winchester, Massachusetts 10890

Warren Schloat Productions, Inc.
Pleasantville, New York 10570

Note: Most major museums and galleries offer reproductions or three-dimensional replicas of some of their holdings. Request lists.

B. Some Sources of Slides, Flimstrips, and Loops

American Craftman's Council
44 W. 53rd Street
New York, New York 10019

American Library Color Slide Co.
222 W. 23rd Street
New York, New York 10011

Art in Society
University of Wisconsin - Extension
610 Langdon Street
Madison, Wisconsin 53706

Artist Jr. Fine Arts Publishing Co.
1346 Chapel Street
New Haven, Connecticut 06511

Bailey-Film Associates
11559 Santa Monica Boulevard
Los Angeles, California 90025

Beaux Art Slides
116 Nassau Street
New York, New York 10038

EAV
Pleasantville, New York 10570

Harry Hester and Associates
11422 Harry Hines Blvd.
Dallas, Texas 75229

International Film Bureau
332 S. Michigan Avenue
Chicago, Illinois 60604

Jam Handy Organization
2900 E. Grand Blvd.
Detroit, Michigan 48233

Miller-Brody Productions
342 Madison Avenue
New York, New York 10017

Popular Science Publishing Co.
Audio-Visual Division
355 Lexington Avenue
New York, New York 10017

Prothman Associates
2787 Milburn Avenue
Baldwin, New York 11510

Sandak, Inc.
180 Harvard Avenue
Stanford, Connecticut 06902

Scholastic Magazines, Inc.
906 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Universal Color Slide Co.
132 W. 32 Street
New York, New York 10001

Visual Education, Inc.
4546 Via Maria
Santa Barbara, California 93105

WASP Filmstrips
Palmer Lane West
Pleasantville, New York 10570

Wilton Art Appreciation Programs
P.O. Box 302
Wilton, Connecticut 06897

C. Some Sources of Films and Television Tapes

ACI Films
35 West 4th Street
New York, New York 10036

Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, California 90025

Contemporary Films
330 W. 42nd Street
New York, New York 10036

Coronet Instructional Films
65 E. South Water Street
Chicago, Illinois 60601

Encyclopedia Britannica Educational Corp.
425 N. Michigan Avenue
Chicago, Illinois 60611

GPN
P.O. Box 80669
Lincoln, Nebraska 68501-0669

Film Associates
11559 Santa Monica Blvd.
Los Angeles, California 90025

International Film Bureau
332 S. Michigan Avenue
Chicago, Illinois 60604

International Film Foundation
475 Fifth Avenue - Suite 916
New York, New York 10017

McGraw-Hill Films
330 W. 42nd Street
New York, New York 10036

National Film Board of Canada
680 Fifth Avenue
New York, New York 10019

National Instructional Technology (NIT)
Box A
Bloomington, Indiana 47401

III. Library Resources

A. Some Art Books for Children

Agnes, Allen. *The Story of Sculpture.* New York: Roy Publishers, undated.

Aldin (pseud.) Brustlein, Daniel. *The Magic Stones.* New York: McGraw Hill, 1957.

Baumann, Hans. *The Caves of the Great Hunters.* New York: Pantheon Books, 1962.

Borten, Helen. *A Picture Has a Special Look.* New York: Abelard-Schuman, Limited, 1965.

Brommer, Gerald F. and Horn, George F. *Art in Your World.* Worcester: Davis Publications, Inc., 1985.

Art: *Your Visual Environment.* Worcester: Davis Publications, Inc., 1985.

Campbell, Elizabeth. *Fins and Tails.* Boston and Toronto: Little Brown, undated.

Cataldo, John W. *Lettering.* Worcester, Massachusetts: Davis Publications, 1958.

Caven, Thomas. *The Rainbow Book of Art.* Cleveland: World Publishing Co., 1956.

Chapman, Laura. *Discover Art.* Worcester: Davis Publications, Inc., 1985.

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Coen, Rena Neumann. *American History in Art.* Minneapolis: Lerner Publications, 1966.

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Forte, Nancy. *The Warrior in Art.* Minneapolis: Lerner Publications Co., 1966.

Gracza, Margaret Young. *The Bird in Art.* Minneapolis: Lerner Publications Company, 1966.

__________. *The Ship and the Sea in Art.* Minneapolis: Lerner Publications Company, 1965.

Gettings, Fred. *The Meaning and Wonder of Art.* New York: Golden Press, 1963.

Goldstein, Ernest. *Let's Get Lost in a Painting,* Edward Hicks, *The Peaceable Kingdom.* Champaign: Gerrard Publishing Company, 1982.

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Gibson, Katherine. *Pictures to Grow Up With.* New York: The Studio Publications, Inc., 1942.

Glubok, Shirley. *Art and Archaeology.* New York: Harper and Row, 1966.

__________. *The Art of Africa.* New York: Harper and Row, 1965.

__________. *The Art of Ancient Egypt.* New York: Atheneum, 1942.

__________. *The Art of the Eskimo.* New York: Harper and Row, 1964.

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__________. *The Art of Ancient Rome.* New York: Harper and Row, 1965.

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__________. *The Art of the North American Indian.* New York: Harper and Row, 1964.

Harkonen, Helen. *Circuses and Fairs in Art.* Minneapolis: Lerner Publications, 1965.

Harkonen, Helen B. *Farms and Farmers in Art.* Minneapolis: Lerner Publications, 1965.

Hayne, Carol J., et.al. *Art for Young America.* (8th ed.) Peoria: Chas A. Bennett, 1979.

Homme, Bryan. *Pictures to Live With.* New York: The Viking Press, 1959.

Honore, York. *Pottery Making.* New York: The Viking Press, 1950.

Hubbard, Guy. *Art: Meaning, Method, and Media*. San Diego: Benefic Press, 1981.

Hughes, Toni. *How to Make Shapes in Space*. New York: E.P. Dutton and Co., Inc., 1955.

Isenstein, Harold. *Creative Claywork*. New York: Sterling Publishing Co., 1965.

Janson, H.W. *History of Art for Young People*. New York: American Book Co., 1971.

__________ . *The Story of Painting for Young People*. New York: Harry H. Abrams, undated.

Kieltz, Bernardine. *Masters of Painting*. New York: Doubleday and Company, 1964.

Kramer, Nora. *The Grandma Moses Storybook*. New York: Random House, 1961.

Lavoos, Janice. *Design Is a Dandelion*. San Carlos, California: Golden Gate Junior Books, 1966.

Leacroft, Richard, and Helen Leacroft. *The Buildings of Ancient Greece*. New York: William R. Scot, Inc., 1966.

Leeming, Joseph. *Fun with Clay*. New York: J.B. Lippincott Company, 1944.

Lerner, Sharon. *The Self-Portrait in Art*. Minneapolis: Lerner Publications, 1965.

MacAgy, Douglas. *Going for a Walk with a Line*. Garden City, New York: Doubleday and Company, 1959.

Marks, Mickey Klar. *Painting Free: Lines, Colors, and Shapes*. New York: The Dial Press, 1965.

McKinney, Roland J. *Famous American Painters*. New York: Dodd, Mead and Co., 1955.

Morman, Jean M. *Wonder Under Your Feet: Making the World of Art Your Own*. New York: Harper and Row, 1973.

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O'Neill, Mary. *Hailstones and Halibut Bones, Adventures in Color*. New York: Doubleday, 1961.

Raboff, Ernest. Marc Chagall. *Art for Children*. Garden City, New York: Doubleday and Company Inc., 1968.

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__________. Pablo Picasso. *Art for Children*. Garden City, New York: Doubleday and Company Inc., 1968.

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__________ . *Picasso*. New York: J.B. Lippincott Company, 1959.

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__________ . *Vincent van Gogh*. New York: Oxford University Press, 1954.

__________ . *Velasquez*. New York: J.B. Lippincott Company, 1965.

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Shapiro, Irwin. *Golden Book of Renaissance*. New York: Golden Press, 1961.

Shessler, Barbara. *Sports and Games in Art*. Minneapolis: Lerner Publications Company, 1966.

Spencer, Cornelia. *How Art and Music Speak to Us*. New

York: The John Day Company, 1963.

Weisgard. Leonard. *Treasures to See*. New York: Harcourt, Brace, and World, 1956.

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Young, Mary. *Singing Windows.* New York: Abingdon Press. 1962.

Zuelke, Ruth. *The Horse in Art.* Minneapolis: Lerner Publications, 1965.

B. Art Books and Periodicals for Teachers

1. *Art Education*

Arts, American and Education Panel. *Coming to Our Senses: The Significance of the Arts for American Education.* New York: McGraw-Hill, 1977.

Barkan, Manuel. *Through Art to Creativity.* Boston: Allyn and Bacon, Inc., 1960.

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